GARDEN AND PLANT SPECIAL ISSUE

A saturday 8 May 2010 May 2010

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

www.amateurphotographer.co.uk

THE EXPERTS
CLIVE NICHOLS
SHARES HIS
PHOTOGRAPHIC

WHICH LENS MACRO LENS ROUND-UP

WHAT KIT? ACCESSORIES TO MAKE LIFE SIMPLER

ADVANCED TECHNIQUES

BETTER PLANT PICTURES

FREE
48-PAGE
PARK CAMERAS
CATALOGUE

THE WINNERS
INTERNATIONAL
GARDEN
PHOTOGRAPHER
OF THE YEAR







The Pinhole.	
The Plate.	
The SLR.	
The Instant.	
The Compact.	
The Digital Compact.	
The Digital SLR.	
The NX10.	The new Samsung NX10,

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the NX generation camera.

performance and compact convenience.

The new Samsung NX System helps you step up to the next level of photography and take better photos by offering the perfect combination of Digital SLR

To find out how the NX10 can help you step up, visit

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Amateur Photographer For everyone who loves photography

FOR ALL man's boastful arrogance, there is nothing we have yet created that can be held up and compared for sophistication or beauty against the things that have been sprouting from the dirt since the beginning of time. Nature has the upper hand and does not look like relinquishing it any time soon. We fret at global warming as it destroys the planet, but I suspect it will outlast us all. Once the last humans have turned to dust and the fridge-freezers have exhaled their final noxious breath, the world will recover from our brief destructive visit and once again be cloaked in green and blue.

For now, though, we should make the most of the miracles that grow in our gardens, parks and

wild spaces. Should you require a spectacle to photograph that is matched by no man-made feat, then look no further than the flowers, trees and weeds that spring forth from nothing to decorate and facilitate our world.

This week's issue is dedicated to photographing gardens and the things that grow in them and other places. I hope you find the inspiration to appreciate what we have, and to turn your cameras and lenses on the botanical wonders that surround us every day.

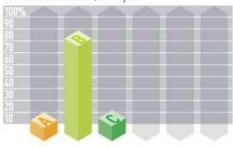


Damien Demolder Editor

THE AP READERS' POLL

IN AP 24 APRIL WE ASKED ...

Is the Leica X1 worth £1,400 to you?



YOU ANSWERED

AYes	10%
B No	79%
C I don't know	11%

THIS WEEK WE ASK ...

Do you grow plants specifically to photograph them?

VOTE ONLINE www.amateurphotographer.co.uk

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Clive Nichols explains the benefits of a low vantage point and how to make the most of repetition of colour and shape

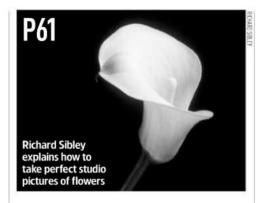
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Robert Maplethorpe's flower studies are arguably the most successful and accessible representation of his artistic vision. David Clark looks at his work

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8130 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee_morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@qss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

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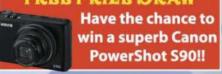
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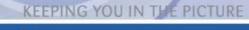












mww.ParkCameras.com/AP

APPLEWS Meletion... may only take place following seizur if there is a lawf (such as a court

News | Analysis | Comment | PhotoDiary 8/5/10

Deletion... may only take place following seizure if there is a lawful power (such as a court order)

Police redraft quidelines, page 6

Gallery under fire • Creators refuse to move image after complaints

STORM OVER 'PORNOGRAPHIC' CARLOS CLARKE EXHIBITION

POLICE were called in to investigate an exhibition of work by the late photographer Bob Carlos Clarke after locals branded the Chelsea show 'pornographic'.

An inspector from Chelsea Police Station spoke to the director of the Little Black Gallery, near King's Road in London, after local residents complained that offensive images were displayed in the gallery's window and could be seen from outside

The storm, on 20 April, centred on Full Throttle, which had opened six days earlier.

'Police were following up complaints – people have complained to the council,' said gallery director Ghislain Pascal.

Among the controversial images is a 1990 image called 'Tite Street' (see right), which is displayed on a wall of the gallery, but can be seen from the window.

'They [the police] advised us to move "Tite Street" away from the window, but we are not,' added Pascal, who denied the move was a publicity stunt.

Police warned the gallery, via a subsequent email, that it may be in breach of the Public Order Act and pointed out that a primary school is situated close to the gallery, which is in Park Walk, SW10.

The gallery has placed a sign on the front door and warned that under-18s should not



visit the exhibition unaccompanied.

The gallery, which is largely dedicated to the work of Bob Carlos Clarke, opened in 2008.

It was set up by Bob's wife Lindsey, his friend Tamara Beckwith and Ghislain Pascal, his agent and manager of his estate. The gallery serves as the base for the Bob Carlos Clarke Foundation, which was set up to help young photographers after he committed suicide in March 2006, aged 55.

No one has been charged with any offence, said a police spokesman.

SNAP SHOTS

- Leica has released a firmware update for its S2 camera that aims to boost camera functionality, handling and JPEG file 'image quality', Firmware update 1.0.0.16 adds, for example, exposure correction to the viewfinder data and a custom setting for the depth of field preview button. The firmware also enables compatibility with the 35mm Summarit-S and 120mm lenses. Visit https://owners.leicacamera.com/en/login.
- Sanyo has launched a 'pocketsized' HD-videoenabled camcorder that is also capable of capturing ten-millionpixel resolution still images. Priced £399, the Xacti VPC-SH1 measures 4.3cm in thickness and weighs 203g. It sports a 23x optical zoom lens, equating to a focal length of 35-805mm in 35mm terms. Sanyo claims it gives camcorders a new level of versatility.

CANON DSLR SHOOTS TV EPISODE

DSLRS are the future of filmmaking, says the director of hit American TV show *House*, who used a Canon EOS 5D Mark II camera to film an upcoming episode.

The show's director Greg Yaitanes chose the EOS 5D Mark II, mainly handheld, in preference to a traditional TV camera in what is being hailed as a first for the industry

Yaitanes praised the 21.1-million-pixel, full-frame DSLR for its ease of use in 'tight spaces' and 'richer shallow focus that pulls the actors' faces to the

foreground of the shot'

Writing on the social networking website Twitter, he added: 'I loved it and feel it's the future – cameras that can give you these looks.'

The EOS 5D Mark II boasts a High Definition (1080x1920-pixel) video mode.

Launched in November 2008, it cost £2,299.99. Today it can be picked up for under £1,700.

The director said he used a 24-70mm, 70-200mm and Canon's prime lenses to film the episode, which will be broadcast



in the US on 17 May.

When not shooting handheld, he used a small tripod.

The camera is chiefly aimed at semiprofessional photographers and the wedding and press-photographer market.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

APNews



A week of photographic opportunity

Wednesday 5 May

EXHIBITION Raymond Depardon: Cities, until 20 June at PM Gallery & Pitzhanger Manor, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov. uk/pmgalleryandhouse. **EXHIBITION** Photo Mirage by The Mirage Group of Photographers, until 9 May at the Stables Gallery, Bexley DA5 1PQ. Visit www. themiragegroup.co.uk.

Thursday 6 May

DON'T MISS General Election. Visit www.theelectionproject.co.uk. **EXHIBITION** A World Observed 1940-2010: Photographs by Dorothy Bohm, until 30 August at Manchester Art Gallery, Manchester M2 3JL. Visit www. manchestergalleries.org/dorothybohm

Friday 7 May

EXHIBITION Spirit of Place – Light and Landscapes of the North West by John Eastwood, until 8 May at Waterside Plaza, Greater Manchester M33 7ZF. Tel: 0161 912 5616. Visit www.watersideartscentre.co.uk. **EXHIBITION** Early Magnum - rare prints by early members of the Magnum agency, until 22 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Saturday 8 May

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU (see picture above). DON'T MISS Westminster Day of Dance - expected to include Morris Dancing in Trafalgar Square. Visit www.westminstermorris.org.

Sunday 9 May

EXHIBITION Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk. EXHIBITION Beken of Cowes, features black & white images of ocean vessels, plus various classic cameras, until 13 June at Dimbola Lodge, Isle of Wight PO4D 9QE. Tel: 01983 756 814. Visit www. dimbola.co.uk.

Monday 10 May

EXHIBITION England, My England by Chris Steele-Perkins, until 28 May at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Visit www.northumbria.ac.uk/universitygallery/. **EXHIBITION** Unseen Portraits: 1967-2009 by Paul Joyce, until 16 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk

Tuesday 11 May LATEST AP ON SALE

EXHIBITION Dead Eagle Trail (a study of 21st century American 'cowboys') by Jane Hilton, until 21 May at Host gallery, London EC1Y OTH. Tel: 0207 253 2770. Visit www.hostgallery.co.uk. **EXHIBITION** Scientists: Fellows of the Society by Anne-Katrin Purkiss, until 6 June at Dimbola Lodge, Isle of Wight PO40 9QÉ. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Key changes to photography advice

POLICE WARNED THEY SK BREAKING THE LAW

warned officers they risk breaking the law if they stop photographers,

using counterterrorism legislation

The latest caution is contained in the Met's 'Photography Advice' for officers, a recently amended version of which was spotted by AP on the force's website.

The original guidance drew criticism from photographers for failing to make it clear that, for example, police do not have the right to confiscate or delete photos without a court order.

However, the Met has since altered the advice, adding several crucial paragraphs that warn police

officers they may be acting unlawfully if they choose to ignore them.

Regarding Section 44 and Section 43 [Terrorism Act 2000] stop-and-search powers, the advice for officers now states: 'Officers do not have the power to delete digital images or destroy film at any point during a search. Deletion or destruction may only take place following seizure if there is a lawful power (such as a court order) that permits such deletion or destruction."

Guidance for using Section 58A, which makes a photograph of a police constable a potential crime if police deem it likely to be useful to a terrorist, now states: 'It would ordinarily be unlawful to use Section 58A to arrest people photographing police officers in the course of normal policing activities,

including protests, because there would not normally be grounds for suspecting that the photographs were being taken to provide assistance to a terrorist. An arrest would only be lawful if an arresting officer had a reasonable suspicion that the photographs were being taken in order to provide practical assistance to a person committing or preparing an act of terrorism."

It adds: 'There is nothing preventing officers asking questions of an individual who appears to be taking photographs of someone who is or has been a member of Her Majesty's Forces, Intelligence Services or a constable so long as this is being done for a lawful purpose and is not being done in a way that prevents, dissuades or inhibits that individual from doing something which is not unlawful

Metropolitan Police 'Photography Advice' 'Officers do not have the power to delete digital images or destroy film at any point during a search. Deletion or destruction may only take place following seizure if there is a lawful power (such as a court order) that permits such deletion or destruction. Committed to defending your photographic right

NEW YORK PHOTOGRAPHER OUTRAGE

A CIVIL rights group has sued the US government, which it accuses of acting unconstitutionally by restricting photography.

The New York Civil Liberties Union (NYCLU) has challenged a government regulation that 'restricts photography on federal property, including public places and sidewalks'

The lawsuit cites the case of photographer Antonio Musemeci, who was arrested outside a federal court in Manhattan last year, after filming a political protest using a handheld video camera.

The lawsuit seeks a court order barring federal officials from harassing or arresting people engaged in non-commercial photography while standing in outdoor public areas near federal buildings.

The NYCLU's Donna Lieberman said: 'We understand the need for heightened security around federal buildings, but the government cannot arrest people simply for taking pictures in a public plaza.'

The group says a federal agent confiscated the photographer's memory card and detained him for 20 minutes.

The charge was later dropped.

Italian photographer declared winner

DEATH' PICS SCOOP SHOTS **\$25K SONY PRIZE**

ITALIAN photographer Tommaso Ausili hit the \$25,000 jackpot at the Sony World Photography Awards

Ausili, a professional photographer, scooped the L'Iris d'Or for his 'contemporary issues' photographs entered into the Photojournalism and Documentary category.

The series of images, entitled 'The Hidden Death', depict an assembly line at an abattoir

The photographer, who also won a Sony DSLR, said afterwards: 'Since I started this series on the death of animals I have felt an enormous guilt, and this prize goes some way to repay that debt."

Meanwhile, Vitali Seitz, who lives in Germany, was named Sony World Photography Awards Amateur Photographer of the Year.

The Sony World Photography Awards were presented at a ceremony held in Cannes, France,





PHOTOS UNLOCK RIVER THAMES HISTORY

RECORDS of the River Thames are being catalogued in a move that may give the public unprecedented access to the 250-year-old archive, which includes historic photographs.

The Port of London Authority (PLA) has embarked on a three-year project that aims to make it easier for historians and river lovers to search and view the images in future years

'The PLA archive collection is unique.

It covers everything from the initial grand development schemes through to the details of day-to-day life in the docks,' said Museum of London archivist Claire Frankland.

It is an archive of international significance, an invaluable resource for social, economic and maritime historians, as well as those pursuing interests in local and

Among the gems is a photo of policemen testing life jackets by jumping into the water at the West India Docks (pictured). It dates from around 1930.

The archive also features a panorama of the river from 1937.

- Canon sold 11% more digital cameras in the first three months of 2010 than in the same period last year. Sales volumes of... new digital SLR cameras such as the competitively priced EOS 500D and new EOS 550D, along with the EOS 5D Mark II and EOS 7D advancedamateur models. achieved healthy growth, reports Canon.
- A range of personalised photo books that allow a child to star in their own adventure has been launched in the UK. Customers of Bookadoo must first upload a portrait of their child to the firm's website. Prices for paperback versions start at £17.95, not including a £5 shipping fee. A series of height charts and posters is also planned.
- Panasonic has confirmed the prices of its Lumix DMC-G2 and DMC-G10 Micro Four Thirds cameras. The G2 will carry a body-only price of £549.99. It will also be available as a kit with a 45-200mm f/4-5.6 OIS zoom lens, priced £929.99, and the new 14-42mm f/3.5-5.6 OIS lens, costing £629.99.The G10 will be available with the 14-42mm zoom lens in a kit priced £499.99.



Do you have a story?

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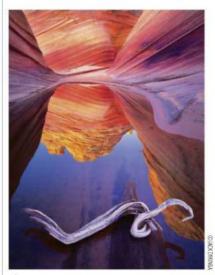
FUJI TO LAUNCH 'M-MOUNT' CAMERA?

FUJIFILM has reacted to suggestions it may be set to launch a new series of Nikon F or 'Leica M-mount' interchangeable-lens 'professional' cameras.

A report in respected Japanese trade publication Pen News Weekly states: 'Fujifilm is currently working on a new 'S-Pro' series featuring a 12-million pixel APS-C Super CCD EXR Pro imaging sensor.

Asked to comment on the article's suggestion that Fujifilm will launch the full HD-video-equipped cameras instead of jumping on board the 'Micro Four Thirds bandwagon', a spokeswoman for the firm's UK office told us: 'Every day we hear a rumour about what we're supposed to be doing, and what's supposed to be in the pipeline - all rumour.'

Fujifilm's last DSLR was the now discontinued S5 Pro, unveiled at photokina in 2006. Like its predecessors, the S5 Pro DSLR used a Nikon F lens mount.



'BEST' NATURE PHOTOGRAPHS REVEALED

A COLLECTION dubbed the '40 Greatest Nature Photographs of All Time' has been revealed to raise money for environmental organisations

The pictures were chosen by the International League of Conservation Photographers after more than 100 photographers and editors were asked to submit their favourite images.

The photos raised a total of \$657,000 when they went under the hammer at Christie's 'Green Auction: Bid to Save the Earth' on 22 April.

To view more of the images visit www.amateurphotographer.co.uk or www.abidtosavetheearth.org.



As the popularity of photography soared, AP's issue dated 4 May 1888 listed the registration of eight new photographic patents. Specially compiled for AP by Messrs Hughes, Eli and Hughes, a Londonbased patent agents, the list included one for 'measuring the speed or time of exposure of photographic instantaneous shutters'. It was lodged by William John Wilson of Ealing. Meanwhile, Edward Marlow of Birmingham submitted a patent for 'a combined photographic camera and magic lantern'.

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Dew Patents. THE following is a weekly List of New Photographic Patents, specially compiled for the AMARKIN PHOTO-GRAPHER by Messrs. Hughers, El., and Hughes, Feeth Agents and Engineers, 76, Chancery Lane, London, W.C., of whom copies and information may be adulting the production of the contribution of the con-

London, W.C., of whom copies as to be obtained:

JAMES HOLLIDAY, of Birmingham, 5535, STEPHEN JAMES HOLLIDAY, of Birmingham, for "Improvements in roller dark sildes for photographic purposes."

5545, FERDINARU HUNTER and VERO CHARKS DRIVERS OF Widnes, for "Improvements in ristruments for calculating photographic exposures."

of Bradford, York-power of Bradford, York-posures."

FIELD, of Widnes, for "Improvements in instruments for calculating photographic exposures."

559). RICKARD JAMES APPENDON, of Bradford, Yorkshire, for "Improvements in roller slides for holding and using photographic stane."

5610. THOMAS RUDDLESH DALLINGER AND FRANCIS BRADCHAMM, of Lorden Lawrence Bradchamm, of Lorden Comprovements in photographic lens shutters."

5621. GEOMES LOWDON, of Dundee, Scotland, for "A pocket support for photographic cameras."

5637. GEOMES LOWDON, of DUNDROOKE, of London, for "Improvements in the mounting of photographic lenses, and in shutters in contract the contract of the photographic lenses, and in shutters in contract the contract of the contr

hin, Louis XVII.; or Onwarenhuaki, the I

Portraits of a teenager who joined the US Army at the height of insurgent violence in Iraq have won the Pulitzer Prize for Feature Photography, Craig Walker, who works for the Denver Post, won the \$10,000 prize. Walker's previous work includes documenting the aftermath of the collapse of the World Trade Center towers in New York in 2001 and the war in Afghanistan. Meanwhile, the Pulitzer Prize for Breaking News Photography was awarded to Mary Chind, a photographer for lowa-based newspaper The Des Moines Register. For details visit www. pulitzer.org.

 Olympus claims to have speeded up the photo and movie autofocus capability of its Pen camera range via a firmware upgrade released on 22 April. Olympus says it has improved the still image AF speed of the Pen E-P1, E-P2 and E-PL1. For the E-P1 and E-P2, the update also makes continuous autofocus tracking in movie mode as fast and accurate as on the new E-PL1, says the firm. The firmware can be downloaded at www.olympus-europa. com/consumer/208 7226.htm.



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Images raise £24K for charity

PORTRAIT SELLS FOR PRINCELY SUM

captured by him, bowed out for £24,000 at a charity auction in London

The picture of Prince William was captured by former rough sleeper Jeff Hubbard in a project to raise funds for the homeless charity Crisis.

The 'diptych' also featured a shot of Jeff taken by the prince. Both images were taken under the guidance of Rankin, in the renowned photographer's studio.

Photographs by legends Henri Cartier-Bresson and Elliott Erwitt also starred in the auction, which was held at Somerset House.





iPhone makers sue Kodak

KODAK V APPLE WAR HOTS UP

EASTMAN Kodak has hit out after Apple filed a lawsuit alleging that the firm breached two Apple patents relating to at least 20 Kodak digital cameras.

The legal action follows a complaint filed by Kodak against Apple in February regarding technology used in the Apple iPhone.

Apple filed its complaint against Kodak in the California Northern District Court on 15 April, according to Patently Apple, a blog site covering Apple intellectual property news.

The lawsuit names 20 digital cameras from Kodak's Z. M and C series and includes several Kodak video cameras.

Apple, which is seeking compensation, states in the lawsuit: 'Apple has been irreparably harmed by Kodak's acts of infringement and will continue to be harmed unless and until Kodak acts of infringement are enjoined and restrained by order of this court.'

A spokesman for Eastman Kodak told AP: 'As a matter of practice, we don't comment on litigation. That said, as regards our intellectual property, Kodak has a long history of digital imaging innovation and we have invested hundreds of millions of dollars creating our industry-leading patent portfolio. We have an obligation to our shareholders and the other licensees to protect their interests.

'When others use our technology, we merely seek fair compensation for that use. in the same way that many other leading technology companies pay us to license Kodak technology.

 The camera on board Apple's next iPhone will boast a built-in flash, according to reports of a prototype phone that an Apple employee accidentally left in a bar. It will also feature a 'noticeably larger lens', plus a front-facing video chat camera, according to Gadget website gizmodo.com

CLUBNEV

BLANDFORD FORUM CAMERA CLUB

The club will hold its annual exhibition from 29-30 May (9.30am-5pm) at the Corn Exchange, Blandford, Dorset. Visit www.bfcclub.co.uk.

RUSHDEN & DISTRICT PHOTOGRAPHIC SOCIETY

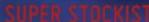
The society is hosting a talk on 25 May. The event takes place at Irchester Village Hall, Irchester, Northants NN29 7AW. Visit www.rdps.co.uk.

HAILSHAM PHOTOGRAPHIC SOCIETY

The annual exhibition takes place from 21-26 June (10am-4pm) at Charles Hunt Centre, Vicarage Field, Hailsham, East Sussex BN27 IBG. Visit www. hailshamphotographicsociety.co.uk.

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28-75 mm SP Di f2.8

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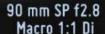


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PReview Your guide to the latest photography books, exhibitions and websites



BOOK

Henri Cartier-Bresson: The Modern Century

By Peter Galassi Thames & Hudson, hardback, 376 pages, £55, ISBN 978-0-500-54391-7



THERE isn't a whole lot one can say about Cartier-Bresson that hasn't been said already. If he's not

the most influential and iconic photographer of all time, he's the most beloved. Peter Galassi, curator of photography at the Museum of Modern Art, has released this new monograph of the legend's work to accompany an exhibition of the same name at the New York museum.

At more than 300 pages and 435 images and illustrations (contact sheets and magazine spreads), The Modern Century is the first publication to make full use of the master's extensive archive. The result is a fabulous mixture of his most celebrated images and many we have not seen before. Also included are incredibly detailed chronologies and maps of Cartier-Bresson's travels, illustrated with cutouts of the resulting magazine picture stories. The Modern Century is perhaps the most exhaustive collection of Cartier-Bresson's work we've seen outside of his own estate, and for £55 this is incredible value.

BOOK

Jones Beach

By Joseph Szabo Abrams, hardback, 112 pages, £22.50. ISBN 978-0-8109-8016-7



JOSEPH Szabo released his first book, Almost Grown, in 1978 to much critical acclaim,

but didn't release his second collection until 25 years later with 2003's Teenage. It's only been seven years between books with this latest release, but true to Szabo's meticulous

Life Between the Sticks

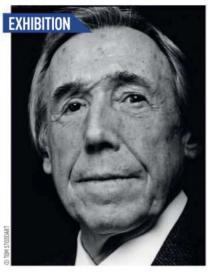
By Tom Stoddart Until 15 May. Getty Images Gallery, 46 Eastcastle Street, London W1W 8DX. Open Mon-Fri 10am-5.30pm, 530

noon-5.30pm. Tel: 0207 291 5380. Website: www.gettyimagesgallery.com. Admission free

KNOWN for his exceptional

photojournalism, Tom Stoddart might seem an unusual choice to front the campaign of a major energy company. Yet he has done just that, and it hardly seems out of place. Tabbed by E.ON to join its 'Great Saves' campaign to promote energy efficiency in the home, Stoddart was tasked with taking the portraits of some of Britain's best goalkeepers. Get it? Great saves on the pitch?

While perhaps reaching a bit for an analogy, Stoddart's work is intriguing.
Selecting five of the players he felt defined goalkeeping over the last half-century – Peter Shilton, Gordon Banks (pictured), Ray Clemence, Dave Beasant and Jim Montgomery – Stoddart got in close for a series of tightly framed black & white portraits that are full of detail and texture.



The exhibition will also feature images of iconic moments from each goalkeeper's career and winners of an accompanying competition challenging amateur photographers to capture 'the life of a goalkeeper'. Not your average exhibition and probably one worth catching while you can.

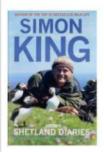
CONDENSED READING

A round-up of the latest photography books on the market









◆ VU by Michel Frizot and Cédric de Veigy, £48 VU was a respected photojournal that ran from 1928-1940 and boasted some of the biggest stars of the medium, such as Brassaï, Man Ray and Cartier-Bresson, to name a few. This wonderful volume brings together VU's most iconic covers, essays and spreads, bolstered by splendid commentary by the authors. The ideal coffee-table book if ever there was one. ◆ THE COMPLETE

GUIDE TO BLACK & WHITE DIGITAL PHOTOGRAPHY

by Michael Freeman, £19.99 Many people have written books about the art of black & white photography, but Freeman takes the subject and applies it to the digital age. Conversion, toning, metering, using hue for depth, it's all here and easily explained, backed by solid images and screengrabs. • FAIRGROUND

MUSIC The World of Porthcawl Funfair, images by Eamon Bourke, £14.99 Porthcawl is one of the top holiday resorts in Wales, and this is a close look at the people and attractions that make it special. Many of Bourke's images are wonderful, and overall it's a very strong photo essay that tells a story of this location. The only problem is, are that many people interested? This feels more like a supplement for a local newspaper.

• SHETLAND DIARIES Otters, Orcas, Puffins and Wonderful People, by Simon King, £20 King is back with another diary of sorts, explaining why a chance encounter with an orca compelled him to spend a year revisiting the wildlife of his boyhood Shetland Islands with his wife and young daughter for a BBC series. King openly explains how he finds and interacts with wildlife, and provides some pretty decent pictures of his experiences.

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NOSTALGIC for the days of film when you used to have prints? Don't know what to do with all

your JPEG files? Scrappingguy might be able to help. The site is a tremendous resource for digital scrapbooking and offers a wealth of articles and videos to help you with layouts, formatting and generally doing more with your images. 'Gold' members get more access than free members, but even the free membership offers plenty of suggestions and technique. Tutorials range from colourising vintage photos to creating backgrounds and printing. You may find that scrapbooking isn't your bag, but anything that gets you looking and thinking over your images again is surely something positive.

form, Jones Beach has been a 35-year project that's finally come to fruition.

Jones Beach sees Szabo continue his study of young adults, and we follow him to this New York leisure spot – one of the world's busiest beaches – that he became fascinated with in the early 1970s. Szabo was intrigued by the way in which the real-world divisions of class, race and attractiveness seemed to melt away under the sun. People interacted – sometimes in a more-than-friendly manner. What's most inspiring about Szabo's street photography, though, is how close he gets to his subjects and how comfortable they must feel in his presence to act so naturally for his camera.

This is a collection of wonderful expressions and spontaneous moments that most of us miss, and which Szabo has managed to notice and capture in between displays of youthful conceit.



Letters

Share your views and opinions with fellow AP readers every week

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer (dipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



TOO PROFESSIONAL

Your news report in AP 17 April says that our photos look too 'professional' to be printed by the ultra-sensitive Mr Boot. I hope you realise that this disgusting state of affairs is entirely AP's fault. For years you've been showing us how to improve our photos, but now you must reverse the process and advise us how to degrade our shots until they look absolutely awful enough for Boots to print. I demand most strongly that AP corrects the situation.

You can start by demonstrating how to Photoshop lampposts and trees onto people's heads, blur everything, and destroy compositions by foul cropping. I'm sure there are many more tricks your experts can show us that will have even Boots accepting our unlovely stuff.

In the meantime, Jessops does a better service and accepts without question that its customers are expert photographers (even when we're not).

Ronald Walford, Kent

Please adjust your focus now - Damien Demolder, Editor

TOILET HUMOUR

I write in response to the *Guide to Second-hand Lenses* supplement accompanying AP 24 April, and in particular the article on fitting and using old lenses. On page 9, the supplement dealt with adapters that have a tilt-and-shift mechanism. The bold quote was a little disparaging about using certain adapters with medium-format cameras, I felt, but then the scales fell from my eyes and I began to read between the lines. Here at last, perhaps, was an explanation of the true relationship between flange depth and faecal length, the true meaning of the term 'movements', and the pros and cons of large apertures. I remember there once being a

Soviet-manufactured lens with 'movements' bearing the name 'Arsat'.

Dai Broaden, Cornwall

Yes, a spilling mistake it seems – an aberration most foul! – *Damien Demolder, Editor*

IT'S ALL TOO MUCH

I was also surprised to read in AP 10 April that Roger Hicks appears to have hung up his film gear and taken to using a Leica M9 on it's most basic resolution setting to satisfy the demands of picture editors. What happened to the old Roger who was so pernickety about perfect exposure,

sharpness and the high quality in his work? Has the world of digital/commercial photography really degraded the medium to this level?

More recently, I spoke to someone who had attended a family wedding and the photographer covering the day took a total of over 2,000 frames on his DSLR and posted the whole lot on his website for people to choose from. Is this sort of thing now the norm? My own wedding (ten years ago this year) was covered by a very talented local photographer, who shot a total of four rolls of 120 (the main body of work in colour), and a single 24 exposure roll of 35mm (candid black & white shots), and didn't allow himself any scope for failure. It's not something I would personally have had the nerve to do, but there wasn't a bad shot amongst the set. He didn't even have an assistant on the day!

Jonathan Reid, via email

I think modern photographers take more pictures because they can – and they cover more of the event. The more pictures you take and the more people you include, the better chance you have of selling more – *Damien Demolder*, *Editor*

JUST THE TICKET

I really enjoyed Jason Theaker's article on photographing forest scenes in AP 17 April, as I do other articles that talk through the techniques involved in the various subjects of photography. I have only recently started taking photography more seriously and these insights are invaluable. What I particularly enjoyed was the box out on Difficulties in composition, in which Jason gave an analysis of an image that had previously failed to reach the bar and make it to print. We don't often get to see such images - for obvious reasons but, despite its flaws, it was immensely useful as the focus for a discussion on image composition.

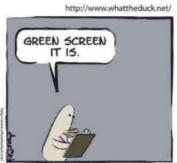
Speaking as a beginner, learning to compose images has probably been the most challenging aspect of photography for me. This is hardly surprising, I suppose, it is probably one of the more important factors distinguishing a 'holiday snapper' from a 'photographer'. I have read a number of articles that talk about image composition theory (rule of thirds, balance, and so on), but it is hard to remember it all and apply it when you're out in the real world with your camera. I also look at images taken by other photographers quite often, but rarely pause to fully consider how my eye wanders around the image or what I find a distraction in it.

It was therefore a breath of fresh air to read Jason's thoughts on how his image hadn't worked. This is exactly what I've been looking for. It is the thought process that I – and I guess all photographers – go through each time I bring up an image on my camera's LCD display and consider how the shot could be taken again, only better. I would love to read more articles like this.

What The Duck







OPTION B

A better alternative to 'the best lens for wildlife', the Nikon 200-400mm f/4 (Andv Rouse@AP. AP 17 April), must surely be the Nikon 80-400mm f/4.5-5.6D AF VR. At a quarter of the price and less than half the weight, I find it a much better option for the loss of one mere aperture stop. Coupled with a Kenko Teleplus 1.4x Pro 300 converter and my Nikon D700, I find this combination unbeatable and eminently handholdable, as well as pin sharp at any aperture and fully AF operational. Like Andy's friends, I've tried this combination with a cropped sensor, but the results are actually superior with a D700 cropped image. This accompanying image is typical of the use I put it to. It was taken from nine miles away

and is cropped to approximately 1/6 of its original size, with the only factor affecting the sharpness being the heat haze.

Brian Parkin, London SE26

I find they are immensely useful for honing these analytical skills.

Tim Marston, Nottinghamshire

STILL I WAIT

I feel Angela Nicholson has been somewhat overkind with her score for the Leica X1 (AP 24 April). Reading through the body of her test, the X1 fails at nearly every level and performs at a far lower level than cameras half, or even a third, of its price. I know a score of 76% is low, but to consequently rate as 'Good' with its numerous and important failings is stretching things a bit too far.

It is a great shame, as I held out hope that a digital compact camera might finally come close to the performance of film compacts such as my own Leica Minilux, Konica Hexar





AF and Ricoh GR1v, but it appears my wait is not yet over. DSLRs now seem to match, and often better, their old film counterparts, but for digital compacts there still seem to be huge technical challenges that need solving.

Paul Newman, Surrey

POLICE APPEAL

The Southern Daily Echo of Southampton ran a headline on its website on Saturday 10 April that read: 'Hampshire Police appeal for amateur film of Shirley Towers fire'. I am sure the irony of this is not wasted on you.

Francis Beaumont, via email

PLEASE HELP!

What is 'fine-art photography'? I've read a few articles recently and am none the wiser. My vague impression is that it is landscape photography using large-format cameras and sold in galleries for high prices. So why this odd and pompous name? If it is art, does this mean that other forms of photography are not, and is there such a thing as 'coarseart photography'?

And what about the work of National Geographic, Magnum and Vogue photographers? Is this fine-art photography, and if not, why not? Please help!

Peter Ho. London W5

As far as I can tell, 'fine' is used by artists to elevate the expectations of their potential clients, and by photographers to denote that 'pictures for the wall' are available. Non-artists use the word to explain that the work will not appeal to enough people to make it popular -Damien Demolder, Editor

BACK

There are aspect ratios to suit every photographer, but only one matters for AP reader Michael Muirden

ASPECT ratio has a long history in art and architecture through concepts such as the 'Golden Ratio' and so on, and photographic considerations are relatively recent. Photographic film - 120 roll film, for example - has supported several different formats in the years since 1901: 6x4.5cm (4:3), 6x6cm (square), 6x7cm, 6x9cm (3:2) and even wide formats such as 6x17cm. The 4:3 framing of 35mm movie film became very influential, and was put to still camera use by turning it sideways and doubling the area of each frame to give 3:2. Early analogue television adopted 4:3 because movie film was the only way to record and screen pre-recorded material before videotape recording was developed. Most still digital cameras continue to use this venerable aspect ratio, leading to the curious situation where most digital photo frames and all laptop screens are in the current digital television widescreen format of 16:9.

Widescreen dates back to the early 1950s when television was considered a coming threat to the mighty Hollywood movie industry. Movies could offer colour and a much larger screen, of course, but colour television was around in the USA from the early 1950s and growing in popularity. The screens were also growing in size every year. Widescreen was something that television could not do without major upheaval, but it was relatively simple for the movie industry with their anamorphic camera and projector lenses. The wider picture frame was squeezed optically to fit the standard frame width and then stretched out again on projection. The idea was that by making the projected picture wider, the cinema audience was expected to view this as a bonus, very different from, and superior to, its deadly rival television. With the possible exception of sweeping landscape scenes, some of those old movies now appear a little ridiculous and more paranoia than panorama.

Widescreen is a sham. At its extremes, it becomes obvious. There isn't anything extra at the sides, it's just that the top and bottom are severely cropped. When looking straight ahead, your natural field of view is circular, just like your retinas. This translates roughly to 1:1 or square format. The old 35mm still format (3:2), is arguably the limit of acceptance that little has been lost at the top and bottom, but even that may only be because it was in use for so long. It could be said cropped square format was a waste of film in the past and would be a waste of pixels now. It doesn't offer the most attractive presentation uncut. Also, 16:9

doesn't suit portrait mode (except perhaps full-length), so a practical popular format for general photography probably lies somewhere between, say, 5:4 and 3:2. I'd suggest 4:3 is just about right. So why can't we have more digital photo frames and at some up-todate computers with screens in that enduring aspect ratio that most of us use?



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AndyRouse (a)AP Thoughts from a wildlife photographer's world

MALE mountain gorillas develop their silvery-grey hair at about 13 years of age, when they reach adulthood. The oldest and strongest silverback is usually the dominant male in the group and has exclusive breeding rights to the females. He acts as the chief leader and protector of the group, and all the other group members defer to him. Typically, mountain gorillas live

blackbacks), adult females, juveniles and infants. Mountain gorillas tend to be larger than other gorillas, with shorter arms and longer hair, jaws and teeth. They stand 4-6ft (1.2-1.8m) tall, with males weighing 400lb (180kg) and females

in groups that contain one or two adult

males, several younger males (called

200lb (90kg). Their life expectancy in the wild is 40-50 years.

Mountain gorillas are generally peaceful and gentle animals. However, they will sometimes charge or scream, whether at an outsider or within the group. Most of these actions are meant to serve as warnings, to ward off danger or prevent a fight.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist - two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Being charged by a gorilla is a phenomenal experience



TAKING CHARGE



THE DAY started with a 'normal' mountain gorilla trek in Rwanda, but little did I know that it would turn out to be a day I would never

forget. We had planned to trek to one of my favourite groups, the Kwitonda. You may remember that my drunken gorilla story (AP 1 May) featured the same group several sheets to the wind on bamboo.

I have plenty of gorilla head shots, so my intention was to take more wideangle pictures for a future book. However, getting gorillas to do something other than eat and sleep can prove quite a challenge.

This is a special group, as the dominant

silverback Kwitonda tolerates his two sons, who are also silverbacks, within the group. We reached them early when they were enjoying a siesta, so we started our photography hour with a very relaxed group. After spending a few minutes watching sleeping gorillas, I was told by the tracker that the silverback called Kigoma was 'cheating' on his father nearby. When you are a young silverback in the group there are many rules. and the biggest one is to leave the females alone! Intrigued by this behaviour (and desperate to get some action) we moved off to see what was happening, leaving the snoring group behind.

After a few minutes we found Kigoma with several attendant females. It was a clear area so we could maintain a distance of at least ten metres from him, which, as it turned out, was just as well. The first few minutes were great, as the gorillas were sitting around amusing themselves. The clicking noise from the gorillas around me meant they were all settled and happy.

However, after initially ignoring us, Kigoma became more interested and began pouting and calling softly in our direction, 'He's going to charge,' my guide whispered. 'Get ready,' I whispered to the others. Suddenly, Kigoma stood on his back legs and charged straight at us, beating his chest and bringing with him a large tree. He covered the ground in a few seconds and was an incredibly powerful sight. He stopped about a metre from us and turned sideways to show his huge bulk. He needn't have bothered, though, as none of us was in any doubt as to who was the boss! It was a phenomenal experience and one I will never forget. I have been charged many times before, but never in such open ground and straight at me.

So did I get the shot? Yes I did, so the motto here is to be prepared at all times. My Nikon D3S had been set to f/4, which gave me a fast-enough shutter speed of 1/3200sec. I had the ISO set to 800, which is guite low for me but a lot higher than most photographers would use. My philosophy is that it is better to get a sharp shot at a higher ISO than an excuse at a lower ISO.

One last point: please do not think for one second that gorillas are aggressive. They are gentle giants, and Kigoma's charge was just to show who was the boss. He would never harm us in any way. In fact, it was probably to impress the females more than anything else – and who among us men hasn't done that! AP





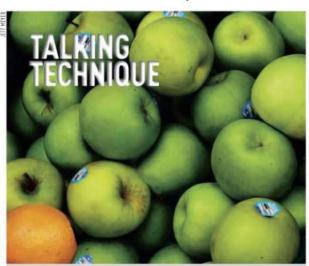
CLIVE

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise is invaluable

AS HUMANS, we often take our position in the world for granted, and as photographers this means we often take our pictures from eye level. I think we simply forget how tall we are and how many different vantage points there are available. Many times I will shoot a scene from eye or chest height and later think that maybe I should have explored it a little differently.

Sometimes it's nice to get down low or find an overhead view and try to view the world as other creatures may see it. That's what I did with this scene. I've photographed more fields of spring flowers than I can count, and when you get a lot of experience with a particular subject you're always looking for ways to create something new

What was interesting to me about this meadow full of snake's head fritillaries (Fritillaria Meleagris) was the repetition of shapes. I took this in Pettifers Garden in Oxfordshire, a garden I visit quite frequently, but I'd never really tried a shot like this there.



While patterns and repetition can add flair to a composition, too much - like anything - can get a bit stale. Sometimes if your pattern is blatant, such as the round shape and green hue of these apples, simply breaking the pattern can be an effective compositional device. The patterns created by these apples dominate this image and leave the eye searching for a focal point. By placing an orange in the scene, you are breaking the pattern and creating a logical spot in the frame to draw the viewer's eye.

PHOTO INSIGHT

Clive Nichols explains the advantages of a low vantage point and how to make the most of repetition of colour and shape

I thought I could make the most of the repetitive shapes by lying on the ground and shooting wide open. By putting my aperture at f/3.5 (shooting at 1/200sec) I blew out the background and got a nice repetition of shape and colour in the fritillaries, as well as with the purple flowers in the foreground.

Had I been any higher off the ground with my camera, the visual impact of this scene would be lost - and if I'd shot this at eve level it would be just another meadow. By getting low, I've given this field of flowers a rough sense of order, and by repeating the shape and colour of the main flower I've made it clear to the viewer that this is my subject. Repetition is a great way to add to your images what rhythm does to music, and once you start looking for these patterns you will see them everywhere.

As always when shooting flowers, keeping your background clean and simple is of the essence. Being down so low, you run the risk of having a busy background full of contrasting shapes and colours. To counteract this, I tilted my camera down slightly so that the constant green of the grassy meadow filled about three quarters of my frame. The other quarter was blurry shrubbery and shadows. By tilting my camera I was also able to give more dynamism to my composition and really emphasise the flower that's in focus.

I like picking out just one flower with the zoom lens, and some of the low-growing, early flowering bulbs work well with this type of angle. Their low height, just popping over the top of the grass, helps me get that uniform green backdrop. You couldn't take this sort of picture in a border because there would too much going on. Your composition would be distracting, with too many different colours and shapes. Flowers growing in a lawn tend to be more spread out. The difficulty, though, can be finding the right flower for your main subject. While they are more spread out and easier to compose on a lawn, they are also more prone to damage. Get down and inspect your subjects. You don't want to be surprised by a flaw when you're back at the computer.

I look for a flower with an interesting shape. With the in-focus flower in this picture, you can see it looks a little taller than the others. Its petals are also more spread out, and I realised I could get nice sharp edges that would seem to leap out of the picture.

When I visualise a picture like this, I actually tend to think of it in terms of sports photography. If you imagine a picture of a football match, the photographer has usually shot with the aperture wide open to blur the crowd in the background and isolate attention on the action on the pitch. AP

Clive Nichols was talking to Jeff Meyer

'I like picking out just one flower with the zoom lens, and some of the low-growing, early flowering bulbs work well with this type of angle'



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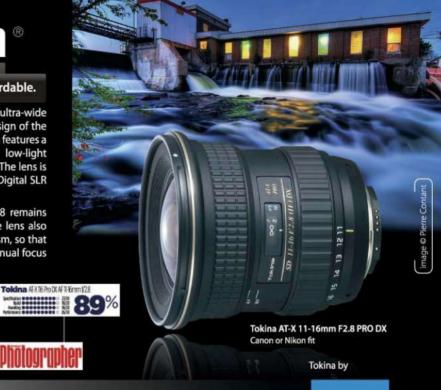
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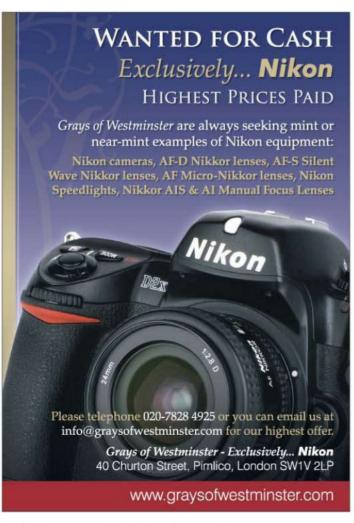
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Opening

From Easter until September the Butterfly Farm is open from 10am until 4.30pm weekdays and until 5.30pm at weekends and school holidays. From October to Easter it is open from 10am until dusk and until 5pm at weekends and school holidays.

Admission

Adults £7.50, children £6.50 (admission free for under-threes), students and OAPs £7. Family passes are also available.



Butterflies

The Amateur Photographer Masterclass with Paul Hobson

Wildlife expert **Paul Hobson** shows four AP readers how to take close-up butterfly images with a twist. Gemma Padley joined them in Sheffield and picked up some useful tips for capturing these flighty, frisky insects

WITH their colourful patterned wings and beautiful, delicate shapes, there is little question that butterflies make wonderful photographic subjects. In this month's Masterclass, Paul Hobson and four AP readers spend a day at North Anston's Tropical Butterfly House, near Sheffield, where Paul shares his advice on how to capture well-focused, vibrant compositions using a macro or close-focusing lens.

'The aim of today is to get as close as possible to the butterflies, and create images that are a bit different, either by choosing an unusual shooting angle, focusing on an area of the butterfly to create a more abstract

image, or framing your shot so only part of the butterfly fills the frame.

The readers brought with them their own cameras and a variety of close focusing and macro lenses, flashguns and extension tubes. The first task was to allow the cameras to acclimatise. This involved removing the lens caps and waiting 15 minutes for the cameras to adjust to the warm temperature inside the butterfly house. If they didn't do this, the humidity would cause the lenses to steam up, making picture taking impossible. Paul advised the readers to be mindful about swapping lenses inside the greenhouse

has acclimatised, otherwise you risk condensation getting into the lens,' he says. 'Attach the lens to the camera before you go into the butterfly house and leave it to warm up once inside.

Butterflies Masterclass

While the cameras were acclimatising, the readers walked around to see what shooting opportunities their surroundings afforded them. 'The classic butterfly shot is from the side, with the wings sharp from top to bottom and a shallow depth of field," says Paul. 'While this is a great image, there are other shots you can try if you vary your shooting angle.

A keeper explained that there were up to 20 species inside the butterfly house at any one time. 'Approach the butterflies with care,' says Paul. 'If you have a long telephoto lens you can stand further away and minimise the disturbance to the butterfly, which may make it is less likely to fly away. If you are very close to the butterfly, watch out for casting a shadow."

Your AP Master... **Paul Hobson**



Paul has worked as an environmental sciences lecturer for 25 years. With more than 20 years' photography experience

behind him, Paul became a full-time wildlife photographer in 2009. He was specially commended in the 2008 Wildlife Photographer of the Year competition. Paul lectures on wildlife photography and also runs workshops. To see more images by Paul visit www.paulhobson.co.uk.

Malcolm Cook



Malcolm, 46, works as an architect and is based in Sheffield. He uses a Canon EOS-1D Mark IV with a 180mm macro lens. 'One of the biggest realisations was allowing time for the cameras to acclimatise before we could start shooting," he says.

Neil Macbeth



College manager Neil lives in Wakefield, West Yorkshire, and uses a Canon EOS 7D with a 90mm macro lens. 1 tried

a variety of shots today, including photographing a butterfly both head-on and from the side, says Neil. 'I also closed in on particular patterns on the wings.'

Caroline Simcock



Caroline, 32, is a chartered engineer based in Worcestershire. She uses a Nikon D200 with 60mm macro

and 70-300mm lenses and a 20mm extension tube. I enjoyed using the extension tube and it's something I'll keep practising,' she says.

Eric Waring



Eric, 48, is an IT director from London. He uses a Canon EOS 5D Mark II with either a 100mm

macro, 180mm macro or 70-200mm lens with extension tubes. 'I experimented with using fill-in flash to bring out colours, which is something I hadn't done before,' says Eric.

Composition

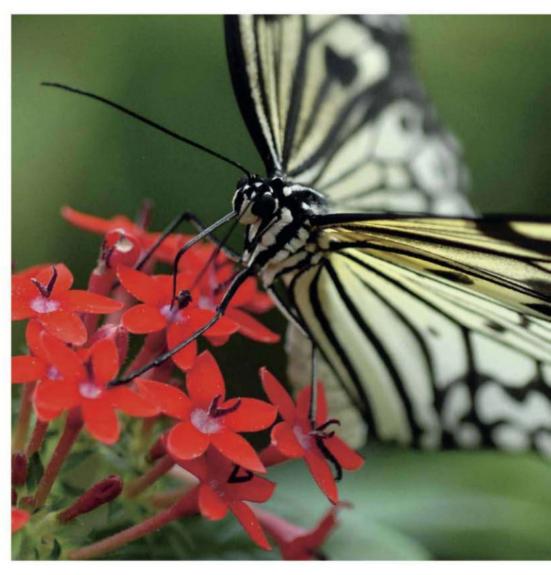
BEFORE they started, Paul shared some compositional tips. 'Think about what you are trying to show in your images rather than diving in headfirst, he says. 'Do you want to show the butterfly in its surroundings or would homing in on a particular area of the butterfly produce a stronger image? How could you alter your shooting angle and what effect would this have on your composition? These are the questions you might like to ask yourself when deciding how to frame your shot. Composition is a subjective area, but the Rule of Thirds is always a good place to start. Shift your shooting position so that the head of the butterfly is in the top third of the frame, for example, and see what effect this has on your image.

Paul's images (see right) show the difference clearly. In the left-hand image, the butterfly's head - the focal point of the composition - is higher in the frame. In the other, it is more central. The left-hand image is arguably more pleasing to the eye as it conveys a greater sense of balance. 'That's not to say you should never place your subject in the centre,' says Paul. 'Often we find central images "boring" to look at, but if you're clever about

how you frame your subject you might be pleasantly surprised by the results. Try using leaves behind the insect to frame it and experiment with a contrasting background colour. Look for patterns within the image and see if you can incorporate these into your shot. Shift your point of focus to the wing or experiment with placing the "eye" in different parts of the frame."



'Shift your point of focus to the wing or experiment with placing the "eye" in different parts of the frame'



Controlling shutter speed and depth of field

PAUL suggested working in aperture-priority mode to allow control over depth of field, but advised the participants to keep an eve on their shutter speed. To freeze the butterflies and ensure they were sharp, the shutter speeds had to be fast. 'Try starting with an aperture of f/5.6 and see what speed this gives you,' says Paul. 'When handholding your camera, you want your shutter speed to be faster than the focal length of your lens to reduce the risk of subject blur, such as 1/200sec for a 180mm lens. On a day like today when the sun keeps disappearing behind clouds, keep an eye on how this affects your shutter speed and adjust your exposure accordingly."

Paul advised using the ISO setting to control shutter speed, increasing the ISO rating if necessary to allow a faster speed. 'A good starting point is ISO 400, but if the light becomes too dull you may need to increase your ISO to 800 or higher,' he says. Paul suggested the participants each set a few different apertures to see for themselves the effect this has. 'Each composition will determine its own depth of field,' says Paul. 'You may want more depth of field if there is an interesting background, for example, which might mean stopping down to f/8 or further. The surroundings have to be worth showing, otherwise they could detract from the butterfly. Depth of field is reduced with short focus distances, so think about how you can use this to your advantage. Perhaps you could blur colours in the background as Malcolm has done here (see right). Here, he hints at the background, but it is not overpowering. You may find it helpful to use your camera's depth of field preview button, if it has one.



Caroline angles her camera so the butterfly's head falls on a 'third', and creates a 3D effect by balancing light and shadow

Plants to attract butterflies

IF YOU'RE unable to visit a butterfly house, there are several things you can do to encourage butterflies to your garden. The first step is to plant the right kind of flowers and plants. Butterflies use different types of plants in two ways: as food for larvae (caterpillars) and as nectar for the adult butterflies. The flowers you plant will depend on whether you want to attract butterflies or caterpillars. Favourite butterfly plants include buddleia, chives, cornflower, honeysuckle, lilac and thistles, and the more colourful the better. Different butterfly species prefer different plants. In some cases, the plants are considered weeds by humans - peacock and small tortoiseshell butterflies, for example. are often found on the common nettle - so use a mixture of plants to attract as wide a range of butterflies as possible. Try to plant foliage out of the wind, but in an area that gets a lot of sunshine as butterflies need the sun to warm up. You may like to include a muddy puddle as a water source and you could try leaving rotting fruit, which may also attract them. Early mornings are the best time to photograph butterflies because they are less active.

Focusing

WORKING mainly handheld but occasionally using a tripod or monopod, the participants used autofocus, but then fine-tuned their focus manually. 'Depth of field with a macro lens is so shallow that focusing is critical,' says Paul. 'The AF sensors in most DSLR cameras are generally very good, but they can lock onto the wrong part of the subject. If the camera is on a tripod, I use autofocus and then manually tweak the focus by keeping my finger slightly depressed on the shutter button and checking that the area I want to be in focus is sharp.

'Another method is to gently rock the camera back and forth on the tripod and watch the point of focus move until it is where you want it to be. If you are handholding the camera, this is trickier to do because it is impossible to hold the camera totally still. Taking a burst on the motordrive should result in some sharp images.



Using flash

THE READERS tried using flashguns attached to their cameras and handheld to see what effects they could create. 'Fill-in flash can bring out the colours and patterns beautifully,' says Paul. 'It is useful for reducing shadows and adding sparkle to a scene, or if you are struggling to get a fast enough shutter speed. It is important not to use the flash on full power, as this will result in exposures that make the background go black. Experiment with holding the flash off-camera and attaching it to the hotshoe If you are working in Av mode, try underflashing by 1 or 2 stops to get a subtle lighting effect. Take a test image and alter the flash accordingly. You could also try using a macro flash setup consisting two small flashguns mounted on the end of the lens. Bought as a kit, there are a number of these on the market, such as those sold by Nikon, Olympus and Canon for their DSLR systems.







Above: Eric's bold framing cuts through the top half of his subject, resulting in an unusual composition

Above right: Neil captures the spread of this butterfly's wings perfectly in a well-executed image

Below: In this extreme close-up, Malcolm takes the 'eye' on the butterfly's wing as inspiration



Using an extension tube

PAUL explained the benefits of using extension tubes to get even closer to the butterflies. 'The extension tube is fixed between the camera body and the lens,' he says. 'It moves the lens further away from the camera sensor, which allows the lens to focus closer to the subject. When using an extension tube, your subject will be bigger in the frame and still be sharp. Every lens has a closest focus point and will also focus to infinity. An extension tube narrows this focus range. Rather than stretching to infinity, the far focusing point may only be a few metres behind your subject. Don't be fooled into thinking there is something wrong with your lens!
'Extension tubes come in different

'Extension tubes come in different sizes,' adds Paul. 'The longer the extension tube, the nearer you can focus the lens. Tubes are easiest to use with fixed focal length lenses, but they work well with zoom lenses too. With zooms their effect is less predictable, but so long as you are looking through the viewfinder you'll see your focus and framing.'





Backlighting

ONE IDEA you might like to try is using backlighting with your subject,' says Paul. 'This works especially well for more translucent butterflies and the effect can be quite striking. In the example above, I deliberately chose to turn the butterfly into a silhouette by allowing the camera to underexpose the image. If a butterfly is backlit, the AF sensors may be slightly less reliable than normal, so you may need to manually focus your picture.'



Metering and exposure compensation

PAUL suggested that the participants use evaluative metering, or if they prefer not to, to stick with the metering setting they choose. 'You could use spot metering, but if the "spot" moves from the subject to a darker or lighter part of the image, it could throw your exposure out by 2 or 3 stops,' says Paul. 'If you remember to recompose your shot, spot metering is fine, but I find evaluative metering a better option'.

Modern DSLR camera meters are reliable, but they can sometimes under or overexpose a scene', adds Paul. 'If your subject or background is very dark or light you may need to adjust your exposure using the exposure compensation function. The range usually extends from +2 to -2 EV and is adjusted in increments of 1/3 stop. The images to the left and right show the difference that exposure compensation can make."

In the image on the right, the light background has caused the camera to underexpose the scene. Adding +2/3EV (left) is enough to lighten the image so it resembles the lighting at the time.







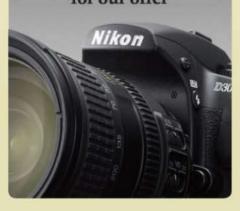
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'PONDS attract all sorts of insects and creatures, including dragonflies and the common frog, which is now more commonly found in garden ponds than in wild areas,' says Terry. 'Start by digging a gently sloping hole, shaped like a shallow-sided saucer, and make sure there are no sharp stones at the bottom. The hole can be as wide as you would like to make it, but it must be at least 18in (45cm) deep in the middle. Stretch your pond liner over the hole and cover it

with about 1in (2.5cm) of soil. For the lining, you can use plastic sheeting or butyl rubber. The latter is more expensive, but it will last longer. You can buy lining by the metre from some garden centres and online companies, such as Aquatics Warehouse (visit www. aquatics-warehouse.co.uk).

'Once the soil is in place, fill the pond with water. Tap water is fine, although it does contain chemicals so let it stand for a few days before adding plants and/or creatures.

Ponds will soon become home to all manner of animals, including frogs and toads

This will allow time for the chemicals to evaporate. Oxygenating plants such as water milfoil, starwort and curled pondweed should be the first to be planted. For more suggestions visit www.wetlandplants.co.uk.

Press their roots into the mud in the middle of your pond and plant marginal plants 4-5in (10-12cm) from the edge. Some species that you might like to try include marsh marigold, hairy willowherb and yellow flag iris, which will provide colour from late March until September.

The native white water lily is an excellent plant to use. It can be planted in the smallest of ponds and its leaves provide shade for many creatures. Water lilies inhibit excessive algae growth by preventing light from reaching the lower depths of the pond, which creates a healthier balance of light and shade and a better diversity of wildlife.

'If you want a variety of life in your pond, avoid introducing fish as they eat most things. It's better not to use paving stones around the edges of the pond as these stop plants from growing. By adding a few buckets of mud from an established pond - but not from the wild, unless you have permission - you will introduce eggs, dragonfly larvae, water beetles, water snails, seeds and worms. You may even know someone with a pond who can spare some frogspawn. Avoid situating your pond under overhanging trees, as fallen leaves will cause stagnation and result in less wildlife. AP



Terry holds photography workshops at his nature reserve in Ashford, Kent, and also offers a number of location-based workshops. For details visit www.wildaboutphotography.com



After eagerly anticipating the results, we can reveal the 2010 International Garden Photographer of the Year and winners from each of the contest's categories. AP garden photography expert and IGPOTY judge **Clive Nichols** explains the judges' thoughts



SPRING is upon us once again, and along with the abundance of inspiring light and colour we can now reveal the winners from the International Garden Photographer of the Year competition. In fact, this year's pictures are so stunning that you'll be itching

to get out shooting by the time you get to the end of this showcase. Now in its third year, the competition draws thousands of entries from both amateurs and professionals. Winners were chosen from each of the categories: Garden Views, Plant Portraits, People in the Garden, Trees, The Edible Garden, Wildlife in the Garden, Spirit of the American Garden, Portfolios and Young Garden Photographer

of the Year, with the overall winner chosen from these. IGPOTY is now inviting entries for its fourth contest, which is again open to everyone. The deadline is 30 November 2010 and you can visit www.igpoty.com for details. A new spring competition is also accepting entries under the theme 'Spring into Life'. The deadline for this is 31 May, with all entries being automatically entered into the main IGPOTY competition.



International Garden Photographer of the Year Garden Views MARIANNE MAJERUS

Layered landscape: a moment captured Luxembourg

Marianne says: Sunlight streams through the trees to actaea, sedums and grasses, and the layering of the mist over the fields in the distance provides a stage on which the plants perform their morning dance. This scene was utterly irresistible to me, as the early morning light broke through the tree canopy and tickled the actaea Leica R9, Fujichrome Velvia 50

'We absolutely loved the passion and atmosphere that went into this photograph by Marianne Majerus. Borders look their best at dawn or dusk, and to capture them at their most dramatic you have to be in the right place at the right time."





Winner Trees COLIN ROBERTS

Tree-lined landscape Southern England

Colin says: 'I photographed these trees in a stretch of rolling English landscape at first light in spring. I liked how the trees follow the hedgelines between the fields, decorating the landscape with their rounded shapes. The misty atmosphere diminishes the tones of the most distant trees, helping to convey a feeling of depth in the scene. I used a 0.6 ND filter to control contrast, and a polariser to enhance the colours.' Canon EOS-1Ds Mark II, 135mm, f/16

CLIVE SAYS

'All the judges felt that the gentle curves of the trees create a very strong composition, which is enhanced by the soft, misty lighting.'





Winner Plant PortraitsMANDY DISHER

The beacon A patio plant in my garden

Mandy says: 'My love of nature, especially flowers, has inspired me to strive to capture and share my view of its beauty. The Cosmos 'Sonata' is such an elegant and beautiful flower; I wanted to try to capture its wonderful ethereal qualities. Its pure-white flowing petals reaching up from the slender stem reminded me of a bright light in the dark.' Canon EOS 450D, 90mm, 1/11

CLIVE SAYS

'This beautiful, delicately lit image has a special quality to it that the judges all admired. We loved the way the background works with the subject, the pure elegance of the flower itself and the perfect "S" of the stem.'

Winner Portfolios RACHEL WARNE

The Present Past - A Forgotten Place Pentillie Castle, Cornwall

Rachel says: 'This is a collection of different areas within the old glass house in the walled kitchen gardens of Pentillie Castle. Instead of a plant, I wanted to try

the walled kitchen gardens of Pentillie Castle. Instead of a plant, I wanted to try to explore the notion that old and forgotten places can be beautiful and make an interesting image by trying to bring this forgotten place back to life.

'I did this by trying to take my images from an intriguing angle. I wanted to create a series of ethereal images that look almost 100 years old, as the original pictures of the gardens in their thriving state would have looked. Even though the garden is forgotten, I think the way nature and time take over make for a very interesting photograph. This was a bit like discovering a lost city.'

Canon EOS 5D Mark II, 24-105mm



'We felt that all the photographs in Rachel's portfolio worked brilliantly together and her choice of black & white, low-contrast imagery creates a strong atmosphere to the set.









Winner People in the GardenVICTOR KORCHENKO

Tai Chi Beihai Park (imperial garden near Forbidden City), Beijing, China

Victor says: 'Every morning, Beihai Park is filled with dozens of Chinese people performing various forms of traditional gymnastics and playing traditional music. I wanted to photograph this and try to capture how these activities bring life to this 1,000-year-old imperial garden.' Nikon D80

CLIVE SAYS

'What impressed us about this image was the unusual angle that Victor has chosen. Looking straight down onto the corner of the roof below has made for a dynamic composition.



Winner Spirit of the American Garden JOHN ROGER PALMOUR

Farm Suches, Union County, Georgia, USA

John says: 'My wife and I were exploring the back roads of north Georgia one July morning. As we stopped at this small farm, with a rooster crowing in the background, the lady arrived in her pick-up with her two dogs and began harvesting the squash, peppers, tomatoes, green beans and corn.

The early morning light and the general atmosphere, with mists rising from overnight thunderstorms, birds singing and the sound of a tractor in the distance made this scene

of a tractor in the distance made this scene one of those rare pictures that seem to take themselves, especially when the woman and her dogs arrived.' Nikon D40, 18-55mm, f/7.1



'We felt that this romantic, timeless image encapsulated not only the spirit of the American garden, but also in some way even the American Dream itself – the lake, the woods, the pretty little house, the veg plot.







Winner The Edible Garden MARK BOLTON

Autumn morning down on the allotments Alderman Moore's Allotments, Bristol

Mark says: 'This photograph was taken on an autumn morning, complete with mists and a lot of mellow fruitfulness. The location was on my allotment site in the centre of Bristol and I was probably walking towards my own site thinking about what I was about to pick! I took this shot handheld and had to use my hand to screen the lens from flare.'

CLIVE SAYS

We all loved the way that Mark has captured the passion and romance of his allotment on a still and beautiful morning. The image is so evocative that I want to rush out and start growing vegetables when I see it!

Winner Wildlife in the Garden

Camouflage My garden

Gillian says: This is a chaffinch framed and camouflaged among equally bright newly opening sycamore buds and the subtle colour of the lichen. The colours of the chaffinch blend with the buds and the lichen, and I liked how the bird becomes a bloom among the blooms. The light, the colour, the luck – a bird landing among the buds I was photographing whose colour reflected that of the buds and the lichen – and the whole thing had a soft-focus circular frame of branches drawing the eye to the subject. How could I not take it?

I only had seconds. I remember thinking, "Wow! How lucky am I." I then had to quickly re-frame, focus and click, and I managed three shots before he had gone again. Right place, right time and guick thinking. "Nixon DOY 70-200mm fl.? 8

right time and quick thinking. Nikon DZX, 70-200mm, f/2.8

CLIVE SAYS

What struck us immediately about this photograph, and what made it a stand-out from a very strong category of entries, was the fact that all the colours blend so beautifully together to turn what could easily have been a very "busy" image into one that works beautifully.

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER I CAMERA I PHOTOGRAPH

Robert Mapplethorpe 1946-1989



Robert Mapplethorpe divides critics with his sexually explicit images, but his flower studies are arguably the most successful and accessible representation of his artistic vision. **David Clark** looks at his work

IN HIS brief but prolific career, Robert Mapplethorpe became highly accomplished in creating visually arresting images, many of them confrontational and shocking. For him, taboos simply did not exist; he approached photographing gay sex acts or close-ups of male genitalia with the same detailed, cool precision as he used for his celebrity portraits or still-life studies of flowers. More than 20 years after his death he remains a controversial figure while widely praised for his achievements.

Mapplethorpe initially trained in drawing, painting and sculpture, and began shooting photographs after leaving art school in 1970. He started using a camera to shoot pictures for use as part of his collages, but quickly recognised that photography was an art form with endless possibilities and one that suited the way he liked to work.

'If I were to make something that took weeks to do, I'd lose my enthusiasm,' he said in an interview in 1987. 'With photography, you zero in; you put a lot of energy into short periods, short moments, and then you go on to the next thing. It seems to allow you to function in a very contemporary way and still produce the material.

Mapplethorpe began by shooting his work on a Polaroid camera, but by 1975 he had started using a Hasselblad. Encouraged by his mentor, benefactor and lover Sam Wagstaff, Mapplethorpe started photographing the artists, actors and porn stars in his social circle, often in sexually explicit images.

In 1978, Mapplethorpe produced two limited-edition portfolios that focused on his main subjects at the time. The X Portfolio featured S&M images, and the Y Portfolio concentrated on his flower work. Despite the great difference in subject matter, both portfolios were created with the same formal compositions, simplicity and detachment that became his trademark style.

Mapplethorpe initially began photographing flowers to hone and perfect his photographic technique, particularly in the use of lighting, which he then applied to other subjects. 'I don't think they're very different from body parts,' he later said. 'Maybe I experiment a little more with flowers and inanimate objects because you don't have to worry about the subject being sensitive or worry about the personality... With flowers, I can always juggle things around. It can take two hours just to set up the lights.

These flower studies became a constant preoccupation and he continued shooting them until shortly before his death in 1989. They were often photographed in the studio against painted backdrops, mostly in colour, and he lit them with both natural and artificial light. He photographed a wide range of flowers, sometimes using vases and background shadows as an integral part of the composition. His favourites were the calla lily and the orchid, and he repeatedly returned to photograph them in different ways. His mastery of lighting enabled him to make these delicate forms into something strong and powerful.

Mapplethorpe's flower photographs are created with the same clarity, precision and simplicity as his portraits and nudes, but here symbolism plays a greater role. One early reviewer of Mapplethorpe's retrospective exhibition, 'The Perfect Moment in 1989', highlighted the sexual nature of his flower studies. 'His still lifes are stark – usually only one or two flowers, and often in shadow - but they display a raw sexuality even more powerful than that of the nudes,

'Calla Lily, 1984'







wrote critic Deborah Levinson. 'His treatment of the male and female aspects of the calla lily is most striking, one photograph emphasising the flower's phallic stamen, another emphasising its feminine curves. At the size at which the flower photographs have been printed, their sensuality becomes overwhelming.

However, while Mapplethorpe frequently used flowers to represent sexuality and eroticism, he also used them to express a wider range of emotions. As his friend, the rock singer Patti Smith wrote, 'He came, in time, to embrace the flower as the embodiment of all the contradictions revelling within.' Mapplethorpe himself said that his flower studies were, 'Not sexy, but weird. I don't want to use the word "weird", but they don't look like anyone else's flowers. They have a certain archness to them, a certain edge that flowers generally do not have."

Mapplethorpe produced a huge body of work during the 1980s. In addition to his flowers and nudes, he was also in great demand as a portrait photographer. He also experimented with different photographic techniques, including platinum printing on different materials, dye transfers and large-format Polaroids. He continued his work after being diagnosed with AIDS in 1986, but it was cut short when, at just

42, he succumbed to complications arising from the AIDS virus.

The sexually explicit nature of Mapplethorpe's work has undoubtedly created controversy and even outrage, particularly in the USA. However, even Mapplethorpe's detractors would admit that he was an exceptional photographer and one whose technical skill was matched by the distinctiveness and consistency of his artistic vision. AP

BOOKS AND WEBSITES

Books There are several collections of Mapplethorpe's work currently in print. These include Mapplethorpe (2007) and Perfection in Form (2009), which both feature a range of his work. A comprehensive selection of Mapplethorpe's flower images is available in The Complete Flowers (2006).

Websites The Robert Mapplethorpe Foundation website, www.mapplethorpe.org, features biographical information, portfolios of his work and merchandise, including books and calendars.

'I don't want to use the word "weird", but they don't look like anyone else's flowers. They have a certain archness to them'

Biography

Born in New York on 4 November

Begins life as an art student at the Pratt Institute in Brooklyn, where he studies drawing, painting and sculpture

Concludes his studies at the Pratt Institute and begins working with a Polaroid camera

1973

First solo exhibition of Mapplethorpe's work, 'Polaroids', at the Light Gallery, New York City

1975

Acquires a Hasselblad medium-format camera and begins photographing people in his social circle

Late 1970s

Documents the New York S&M scene

1980

Meets Lisa Lyon, World Women's Bodybuilding Champion, and begins a long-term collaboration with her as his model

1980s

'Double Jack in

the Pulpit'. 1988

Shoots the work for which he becomes most famous, including nudes, flower studies and portraits of artists, actors and rock stars

1986

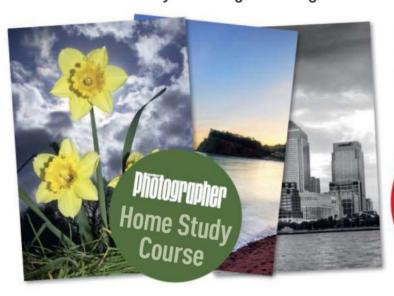
Mapplethorpe is diagnosed with AIDS, but continues his prolific photographic output

Establishes the Robert Mapplethorpe Foundation to protect his work and benefit causes, including medical research into AIDS and HIV

Dies on 9 March in a hospital in Boston from complications resulting from AIDS

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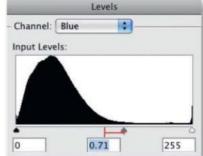
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Eagle owl Stacy Woolhouse

Canon EOS 50D, 300mm. 1/250sec at f/5.6, ISO 1600

OWLS are very difficult to photograph in the wild, so when I see a reader picture that looks wild I'm always full of admiration. Actually though, Stacy Woolhouse photographed this eagle owl at the International Centre for Birds of Prey in Newent, Gloucestershire, but it has all the atmosphere of a wild picture. I love the swooping pose and the fierce look in the bird's eye. The rain bouncing up off its wings adds to the drama.

In the spur of the moment it's hard to get everything technically perfect, but when all is said and done your viewers will only judge you on the finished print with no regard for how difficult the shot was to take.

Stacy's original needs a little work, as it's a bit light, blue and there is lots of spare space around the subject. The corrections are easily made, and they transform the picture. I have used the Levels tool, with the blue channel selected, to draw blue out of the midtones, which in turn adds yellow. This shifts the scene from an overcast cold day to one full of evening light. With all channels then selected, I drew down the midtones to make the picture darker overall, and then I



cropped into focus our attention on the bird.

The top of the owl is a little overexposed. as can be seen from the highlight warning grabshot shown here (see above)- all the areas still visible have some colour missing due to overexposure. I can't fix this, but pulling the output slider down to 252 instead of 255 in the Levels window takes the whiteness away.

It's a great shot, and Stacy should be proud, but he needs to take more control of exposure and colour at the time of shooting.

TOP TIP

Be aware that, when shooting against a dark background that, your subject may be overexposed. To counter this, be prepared to dial in some exposure compensation

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.iessops.com. *UK residents only

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if vou would like them returned



'The top of the owl is a little overexposed, as can be seen from the highlight warning'



Street walker Markus Brehm

Samsung S1050, 1/45sec at f/2.8, ISO 100

I LOVE a good street scene, and when the street is as characterful and interesting as this, all that is needed is the right person to occupy it to make a brilliant picture. The gods must have been looking down on Markus when he shot this particular street because not only did he have an excellent location, but he also had not one but two perfect people to fill it. The composition is excellent, with the off-centre camera position giving us a great view of the houses on the right while still showing enough of those on the left to let us know what is going on. The man looks as though he might



be walking back from a long previous night out - though he might well be coming back from church - and the old lady is nosily disapproving through her doorway.

I'm not a great fan of colour spots on a b&w image, but I am prepared to judge each case on its merits. While on this occasion it helps draw attention to the old lady, it also draws us away from the main character too much. Switching the shot into straight b&w changes creates a proper classic that marries better with the well-chosen square crop.

In the days of the classic darkroom we often used to burn in the edges of a frame to focus attention on the middle of

> the image - and this picture needs that treatment. There is too much lightness at the edges and in the corners of the frame, so I've gently darkened them by using vignetting controls in reverse - to shade rather



TOP TIP

If you find yourself adding a colour spot to a b&w image, just check it really is the best treatment for the picture

than lighten the corners. This helps us fall into the picture so the eve can be led up the road with the 'stop-out'. It also helps to darken the overly light sky and upper parts of the distant buildings, which again lead us out of the frame instead of containing us. I've also added a very light, 0.5 Gaussian blur to reduce the impact of some rather too vigorous, and digital, sharpening.

The finished product has the look of classic street photography, and as Markus was only a step away from achieving it himself, I'm making this my picture of the week.





Winter sunset Matthew Forrest

Canon EOS 400D, 18-55mm, 1/100sec at f/13, ISO 100

SNOW is a great trigger for getting out taking pictures, and it seems Matthew couldn't resist the sight of white hills. Many of the scenes he sent in have the sun low in the sky. The problem with snow is that it is so reflective, and colours from the sky often appear on the ground. Usually these are blues, which often reflect as magentas in snowy landscapes, but here, in a largely overcast sunset, the snow shows the warmth of the end of the day. I like the composition and the wide-open hillside works well



OR: 186 OG: 172

143) B:

framed by the trees and fence, but the overall colour seems too warm and green.

If you have trouble identifying dominant colour casts in your pictures, and have a sampling tool, use it to sample an area that should be neutral to see what colours are being used. Here I sampled the snow and found very strong reds, powerful greens and a much lower blue-count. While we want some red, and the yellow that comes with an absence of blue, there is too much - and that green bias shouldn't be there. I used

the Levels tool to reduce red by a small amount, green by a little more and to add a touch more blue. This neutralised the colours enough, but the general saturation level was still too high. While I appreciate that it is a sunset, this isn't the Caribbean - the colours should be much more subtle. The next move was therefore to reduce the colour saturation to create a much more realistic, calming and guiet landscape. Finally, I burnt in the edges, as I did with the Markus's street scene, to focus attention within the frame.



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APTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

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FOR THOSE unfamiliar with the word 'barvta', it is a photographic term for barium sulphate, which is traditionally used as a coating for photographic papers. Canson Infinity Baryta Photographique uses this same coating to offer a finish that matches that of traditional darkroom papers.

At 310gsm, the satin-finished paper is nice and heavy. As the paper is optimised for pigment ink, I tested it using an Epson Stylus Photo R2400. I found that the paper and ink set combined to produce a good level of contrast with deep blacks. Canson provides a full complement of ICC profiles for its papers and most inkjet printers on its website (www.canson-infinity.com). There are also full instructions on how to set up and use the profile with Photoshop.

Canson states that the paper meets the ISO 9706 standard, so its acidity is regulated. This aids its archival properties, which allows Canson to describe it as 'museum-grade photo paper

Overall, it is great paper that recreates the look and feel of traditional darkroom paper. Richard Sibley



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IF YOU have a SanDisk memory card, the chances are you have already used a piece of LC Technology Software in the form of SanDisk Rescue Pro. PhotoRecovery 2010 is a more advanced version of this software, which allows you to recover lost images and other files from memory cards and external hard disk drives.

The software is easy to install and the user interface is simply and neatly laid out. One of the best features is the ability to look for certain file types via a drop-down menu. For example, you can set the software to search for 'All File Types', 'All Image File Types' or just for image files from a specific camera manufacturer. Search for files from Nikon cameras and it will search for JPEG, TIFF, NRW and NEF files types.

Not only are all major image file types recoverable, including raw files, but so are the most regularly used audio, video and office file types. In fact, there are more than 65 file types recognised and recoverable by the software. Recovering 259 deleted images from a 2GB CompactFlash card took around ten minutes.

The Professional version covers even more file types. including those from digital camera backs. It also includes

Digital Media Doctor to test performance and check for corrupt memory cards.

Both versions of Photorecovery are available for PC and Apple Mac computers. Richard Sibley





FORTHCOMING TESTS In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

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Canon's high-speed, 16-million-pixel, APS-Hformat DSLR is put to

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Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out.

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We test Panasonic's latest Micro Four Thirds camera, featuring its new touchscreen

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What more can Photoshop do? We take a look at the latest version, CS5

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Photographing flowers in the garden

It's a great time of year to photograph flowers and plants outside. Angela Nicholson offers some tips and explains how a few household items can help you take images to enjoy long after the blooms have faded

AFTER such a long, cold winter, it's a real joy to take your photography outside without having to wrap up like you've joined James Cracknell and Ben Fogle on their latest polar adventure. All around us plants seem to be hinting that summer could be just around the corner by putting on a spurt of fresh growth and bursting into bloom.

The lush green and paintbox splashes of colour are enough to inspire even the most jaded, world-weary photographer, and the great thing is you don't need masses of expensive kit to get some great images. In fact, many of the most useful objects can be found lying around the house or lurking in the partner shed.



Flower and garden photography seems the most inviting when the sun is shining, but it doesn't really matter whether the sun is out or behind thick clouds provided you shoot in the right way. Traditionally, overcast conditions are seen as being the best for shooting flowers as the soft, even light avoids strong highlights and deep shadows. However, many delicate petals and leaves look their best when lit from behind by strong sunlight, as it brings their structure and colour to life. Unless you are shooting trees or large shrubs, you'll need to get down low to be able to shoot up through the foliage or petals. The results are worth it, though, especially if you go in close with a macro lens.

If the lighting is a little too harsh, use a diffuser

to soften the light over your subject and position a reflector or piece of white card to bounce a bit of light back into the shadows.

With a subject that is lit strongly from behind, it may be necessary to switch to centreweighted or spot metering to ensure correct exposure. If you are shooting on film, bracket the exposures, but if you are using a digital camera keep an eye on the histogram view to make sure that the bright light behind the subject isn't fooling the camera into underexposure.

Although it's natural to want to record as much of the detail as possible, don't shoot every shot with a small aperture and lots of depth of field. Opening the iris up can result in much more evocative and romantic images.

Essential Accessories



Plant spray

A coating of dew makes most flowers look fresh and provides some added sparkle, but it evaporates very quickly at this time of year. However, a quick squirt with a plant spray works wonders. You don't have to use a purpose-made plant spray, though, as I used an old shower-cleaner dispenser to bring this tulip to life – just make sure you give the bottle and spray mechanism a good rinse before you use it on any plants. Try to find a dispenser that produces a fine mist of water rather than a strong jet.

Diffuser

A pop-up diffuser, like those produced by Lastolite (visit www.johnsons-photopia. co.uk or call 01782 753 300), is ideal for softening the light falling on a flower or plant and eliminating those strong shadows and highlights. Alternatively, a square of thin white fabric, such as a handkerchief, can be pressed into service by pegging it between four canes pushed into the ground around the plant.

It's also worth keeping your eyes peeled for a white umbrella as these make great diffusers, are self-supporting and can be used as a windbreak to protect a subject. A white translucent studio umbrella that is normally used to modify photographic lights works, but these are comparatively expensive and lack the convenient handle of a standard wet-weather brolly.

Reflector

Although there are purpose-made reflectors on the market, just about any white or reflective surface can be used to bounce a bit of light into the shadows underneath a plant. A sheet of white paper or card, or a square of polystyrene is ideal as they are easy to transport and light enough to be held in place by a clothes peg or a bulldog clip and wire. Aluminium foil also works well provided that it has been well scrunched up and reflattened before use.

Look through the viewfinder or watch the Live View display as you move the reflector into place. Once the perfect angle is found, clip it into position or use your camera bag to support it.

Wire

Just like the clothes pegs and bulldog clips, a couple of metres of garden wire doesn't take up much room in your camera bag, but you can be eternally grateful for it. Use the florists' trick and wrap the wire around a drooping flower to keep it still and pointing in the right direction, or use it to hold back flowers and foliage that

you don't want in the shot. It's even more versatile when attached to a bulldog clip and can be used for hanging a diffuser from a nearby branch or stake, or holding a reflector at just the right angle.

Opt for green, fairly soft, plastic-coated wire as this is easy to bend into shape and blends into the background



Background

Although the garden may be beautiful, it can sometimes be tricky to find a nice clean background behind the most photogenic blooms. Stems and stalks of other plants and orange-brown fences are particularly problematic. The easiest solution is to create your own background. A small piece of coloured fabric can be draped over any offending objects and won't damage any plants in the background. Alternatively, use a print of a suitable background. Simply find a fairly uniform patch of foliage, such as a hedge, set your camera to manual focus, defocus the lens so the leaves are nicely blurred and take the shot. If the image doesn't look soft enough when you open it on a computer, blur it a bit more using a lens or Gaussian Blur filter (found under Filter>Blur in Photoshop). An A3 print is ideal, but A4 is easier to transport and is suitable for many close-up flower shots. Use a matt paper for the print as this is less likely to suffer from highlights and reflections when it is used in the garden.





Bulldog clips & clothes

These essential items come in handy whenever anything needs holding in place, whether it's a wayward stem that keeps drifting in front of the lens or a background print on a couple of stakes behind the subject. Keep at least four pegs and clips in your camera bag whenever you head out into the garden.

Bamboo canes and plant stakes are incredibly useful for plant and flower photography. As well as providing support for the main subject to stop it drooping or to help keep it steady in the breeze, they can keep other plants and flowers out of the shot. Canes can also be arranged into a framework to support a background print, a windbreak, a diffuser or a reflector - or all four.

Windbreak

Even the slightest breeze can set a delicate flower nodding and this can be a major problem for flower photographers. especially when shooting with a very shallow depth of field. However, it's relatively easy to create a windbreak by simply pushing a few canes into the ground around the subject plant and clipping a length of fabric or polythene to these supports. The canes and windbreak can also provide support for the background if you are using one.

AP buyers' guide... Macro lenses

Macro lenses are a great choice for garden photography, use this round-up to find your perfect optic for close-up shots of flowers and foliage

MACRO lenses provide the most convenient means of getting closer to your subject, allowing you to fill the frame with the small details that can sometimes pass you by, but which make fantastic photographs. There are so many macro lenses available it can be difficult to decide which one to go for, but that's where this round-up can help. In addition to the mount, perhaps the most important deciding factor for a macro lens is its focal length, so we have used this as a way of grouping the currently available crop. With one exception, we have only included true macro optics that enable the subject to be captured at life-size (1:1) magnification or greater.

FOCAL LENGTH AND WORKING DISTANCIAs focal length increases, the minimum focusing distance also increases, so the working distance – that is, the gap between the subject and the front element - becomes greater. This means a telephoto macro lens, for example, has the advantage of allowing greater distance between the lens and the subject, which reduces the chance of the camera and lens shading the scene and so there is less need for supplementary lighting. But if extra illumination is required, then there's more space with which to work, which means standard lights and flashguns can be used instead of a specialist macro lighting kit, such as a ringflash. A longer lens is also useful when shooting insects and animals, as they are less likely to be disturbed or become anxious or aggressive when the photographer keeps a respectful distance. However, one downside to using a telephoto lens can be the reduction in the available depth of field, although this can also be helpful when backgrounds need to be blurred. Another potential issue is that the subject may be out of arm's reach, so it can't be adjusted or moved quite as quickly or easily as it can when a short focal-length optic is used.

As well as producing greater depth of field at any given aperture, wideangle macro lenses offer the opportunity to include more of the surroundings in the image, so it's easier to show the subject in context. This makes them a good choice for creating interesting garden and landscape image with shallow depth of field, perhaps with one flower in sharp focus while the rest of the flowerbed and the surrounding lawn is rendered as a soft blur.

35MM F/2.8 MACRO £470

13.9cm
49mm
215g
46.5x63mm

This lens's aluminium construction and built-in retractable lens hood give it a high-quality feel in keeping with Pentax's 'Limited Edition' line. Suitable for use on 35mm (full-frame) and APS-C-format cameras with the Pentax K mount.

F/2.8 MACRO £430

Closest focusing	19.5cm
Filter size	49mm
Weight	265g
Dimensions	60x67.5mm

Designed for use with digital and film cameras, this lens (and other Pentax SMC optics) features Pentax's SMC coatings to keep down reflections, reduce the impact of ultraviolet light and boost contrast. The smallest, lightest 50mm optic here.

MA 50MM F/2.8

Closest focusing	18.9cm
Filter size	55mm
Weight	320g
Dimensions	71.4x66.5mm

A minimum aperture of f/45 (f/45 for Sigma, Canon and Sony Alpha or Konica Minolta mounts) or f/32 (Nikon and Pentax mounts) provides greater depth of field when necessary.

NY DT 30MM F/2.8 SAM MACRO £145

Closest focusing	25cm (approx)
Filter size	49mm
Weight	150g
Dimensions	70x45mm

At its closest focusing point, the front element of this APS-C-format lens is just 2cm from the subject. A great budget macro optic for Sony DSLR users. It's plastic construction means it is also very lightweight.

TOKINA AT-X M35 PRO DX AF 35MM F/2.8 MACRO £360

Closest focusing 14cm Filter size 52mm 340a Dimensions 60.4x73.2mm

Designed for use on Canon and Nikon APS-C-format DSLRs on which it has a focal length equivalence of 56mm and 52.5mm respectively. An excellent performer, with well-controlled barrel distortion



OLYMPUS ZUIKO DIGITAL 35MM F/3.5 MACRO £199

Closest focusing	14.6cm	
Filter size	52mm	
Weight	165g	
Dimensions	71x53mm	

As a Four Thirds lens this optic has an effective focal length of 70mm on any Four Thirds DSLR. It offers 1:1 magnification. The Four Thirds advantage comes to bear here as this lens is light for its effective focal length.

Closest focusing 24cm Filter size 52mm Weight 300g Dimensions 71x61.5mm

This lens has the Four Thirds mount, so it produces images comparable with a 100mm optic on 35mm format. It isn't strictly a macro optic, as it offers a magnification of 1:2 (half life-size) on the Four Thirds sensor. Some argue (inacurrately) that the crop factor makes this equivalent to 1:1 on 35mm.

SONY 50MM F/2.8 £407

Closest focusing	20cm
Filter size	55mm
Weight	295g
Dimensions	71.5x60mm

This lens is essentially unchanged from the Minolta era and is therefore compatible with full-frame and APS-C-format SLRs with the Sony Alpha or Konica Minolta mount. A focus limiter speeds AF performance. A lightweight lens that is only 30g heavier than the Pentax 50mm f/2.8.

NIKON 60MM F/2.8D AF MICRO NIKKOR £325

	TILL LOLO	
Closest focusing	21.9cm	
Filter size	62mm	
Weight	440g	
Dimensions	70x74.5mm	

The only 60mm macro lens compatible with full-frame and 35mm cameras, as well as APS-C-format DSLRs. It is also Nikon's most compact macro lens

VIKON 60MM F/2.8G AF-S

Closest focusing	18.5cm	
Filter size	62mm	
Weight	425g	
Dimensions	73x89mm	

The ED (extra-low dispersion) element brings superior optical performance. Suited for full-frame and APS-Cformat DSLRs.

ON MP-E65 F/2.8 1-5 X MACRO £870

Closest focusing	24.3cm	
Filter size	58mm	
Weight	710g	
Dimensions	81x98mm	

It's manual focus only with this lens, but it is possible to achieve up to 5x (5:1) magnification without additional accessories. Compatible with APS-C and full-frame cameras.

SIGMA 70MM F/2.8 EX DG f 378

Closest focusing	25cm
Filter size	62mm
Weight	527g
Dimensions	76x95mm

A comfortable working distance of 10-12cm (depending upon the camera) makes this lens a good choice for photographing small objects that need to be within easy reach for positioning, vet reduces the risk of shadows. Compatible with APS-C-format and full-frame cameras.

CANON EF-S 60MM F/2.8 MACRO USM £354

I/LIU PIACITO	COL LUU4	
Closest focusing	20cm	
Filter size	52mm	
Weight	335g	
Dimensions	73x69.8mm	

Canon's first true macro lens with the EF-S mount lens and compatible with Canon APS-C-format DSLRs, on which it produces an effective focal length of 96mm. Super Spectra coatings suppress the flare and ghosting that can be encountered with digital cameras.

TAMRON SP AF60MM F/2 DI II LD (IF) 1:1 MACRO £390

Closest focusing	23cm
Filter size	55mm
Weight	400g
Dimensions	73x80mm

Specifically designed for use on APS-C-format DSLRs, this lens is available with the Canon EF. Nikon F or Sony Alpha mount. It has the largest maximum aperture available at this focal length in this listing.

ON 35MM cameras, a 50mm lens offers a similar field of view and perspective to our eyes, making it a popular choice for macro photography. These lenses have the advantage of being light and portable, and a minimum focusing distance of around 20cm is typical. On full-frame cameras, a 60mm lens gives a little more distance between the subject and the front lens element than a 50mm optic, without the weight and bulk of longer lenses. On an APS-C-format camera, they effectively become 90/96mm optics, close to the popular 100mm focal length of full-frame photography.

AF-S DX MICRO NIKKOR 85MM F/3.5G ED VR £400

Closest focusing	28.6cm
Filter size	52mm
Weight	355g
Dimensions	73x98.5mm

Though Nikon's excellent Vibration Reduction (VR) II system is useful for general photography, like Canon's IS system, it can't help with the forward and backwards movements that cause the focus point to shift with dramatic effect when there's shallow depth of field. As a DX-format optic, this lens is designed for use on APS-C-format DSLRs on which it produces an effective focal length of 127.5mm.

SP AF 90MM F/2.8 DI MACRO 1:1 f 358

Closest focusing	29cm	
Filter size	55mm	
Weight	405g	
Dimensions	71.5x97mm	

The latest incarnation of Tamron's highly respected 90mm macro lens has improved coatings and anti-reflection technology to reduce the ghosting and flare that can be an issue with digital cameras. Suited for full-frame and APS-C-format DSLRs with the Canon EF, Nikon F, Sony Alpha (Konica Minolta) or Pentax K mount.

TOKINA AT-X M100 AF PRO D AF 100MM F/2.8

Closest focusing 30cm Filter size 55mm Weight 73x95 1mm Dimensions

A well-crafted lens with a solid feel and coatings that make it suitable for use on digital cameras, yet offering full-frame coverage. Available in Canon EF and Nikon F mounts. At its closest focusing point there is about 12cm working distance between lens and subject.

MA 105MM F/2.8 EX

Closest focusing	31.3cm
Filter size	58mm
Weight	460g
Dimensions	74x97.5mm

A solid performer, this lens is used by AP whenever possible to assess DSLR resolution. Available in a wide range of mounts including Canon EF, Four Thirds, Nikon F, Pentax K, Sigma SA and Sony Alpha.

CANON EF 100MM F/2.8

MACRU USM L440		
Closest focusing	31cm	
Filter size	58mm	
Weight	600g	
Dimensions	79x119mm	

Canon's more affordable, but nevertheless high-quality and high-performance 100mm macro lens. It has a focus limiter for faster AF in three subject distance bands.

ANON EF 100MM F/2.8L MACRO IS USM £780

Closest focusing	30cm	
Filter size	67mm	
Weight	625g	
Dimensions	77.7x123mm	

One of Canon's highperformance L-series lenses. it is dust and water resistant, has a three-position AF limiter for faster focusing and a new Hybrid Image Stabilisation (IS) system, designed for macro lenses. As well as compensating for tilting movement, it can deal with movement parallel to the subject - but not backwards and forwards.

100MM F/2.8 SMC D FA MACRO £500

Closest focusing	30.3cm
Filter size	49mm
Weight	345g
Dimensions	80.5x67.5mm

Suitable for use on digital and film SLR cameras, this lens has a focus clamp, which can come in handy with some subjects when it is easier to adjust the working distance than to shift the focus point. This and the WR version (see right) are the most compact macro lenses of this focal length.

PENTAX 100 MM F/2.8 D FA MACRO WR #500

Closest focusing 30.3cm	
Weight	340g
Dimensions	80 5x67 5mm

An updated version of the non-WR Pentax lens, without the focus clamp, which has been made fractionally lighter and is weather resistant (WR). It works with all Pentax K-mount SLRs, but especially complements the weatherproofing of Pentax's K-7 and K20D.

NIKON 105MM F/2.8G AF-S VR MICRO NIKKOR

Closest focusing	31cm	
Filter size	62mm	
Weight	720g	
Dimensions	83x116mm	

This was Nikon's first macro lens to feature its Vibration Reduction (VR) system. The version included is the second-generation mechanism (VRII), claimed to extend the safe handholdable shutter speed range by up to 4EV. A full-frame (FX) optic.

MA 150MM F/2.8 EX DG IF HSM £570

Closest focusing	38cm
Filter size	72mm
Weight	895g
Dimensions	79.6x137mm

A good compromise between a relatively small and light 100mm optic and the extra reach of a 180mm or 200mm lens. The IF stands for Inner Focus and signifies that this lens remains the same length when focus is adjusted.

CANON EF 180 MM F/3.5L MACRO USM £1,278

Closest focusing	48cm
Filter size	72mm
Weight	1,090g
Dimensions	82 5x186 6mm

The only other Canon L-series macro lens (in addition to the EF 100mm f/2.8L Macro IS USM), it's a comparative beast with a weight in excess of 1kg. A top-quality optic that commands a high price.

SIGMA 180MM F/3.5 EX DG HSM £490

Closest focusing	46cm
Filter size	72mm
Weight	965g
Dimensions	80x182mm

The Canon EF and Nikon F-mount versions of this lens have Sigma's Hypersonic Motor (HSM), which ensures swift, quiet focusing. It is also available with the Pentax K and Sony Alpha mounts, but without the motor.

TAMRON SP AF 180MM F3.5 DI LD (IF) MACRO 1:1

Closest focusing	47cm
Filter size	72mm
Weight	920g
Dimensions	84.8x165.7mm

Available in Canon EF, Nikon F and Sony Alpha (Konica Minolta) mounts. When focused at its closest point there is a working distance of 24cm between the front element and the subject.



Closest focusing	35cm
Filter size	55mm
Weight	505g
Dimensions	75x98.5mm

A full-frame lens equally at home on a Konica Minolta film camera as on a Sony Alpha APS-C-format DSLR. A focus hold button on the barrel enables the autofocus to be locked, while the limiter (infinity to 59cm or 35-89cm) speeds AF performance.

KON 200MM F/4 AF MICRO NIKKOR F1.100

Closest focusing	50cm
Filter size	62mm
Weight	1,190g
Dimensions	76x104.5mm

A versatile lens of use to sport and wildlife photographers, as well as macro enthusiasts with 35mm film, full-frame or APS-C (DX)-format Nikon DSLRs.

NOT SURPRISINGLY given its short telephoto status, 100mm and 105mm is the most common focal length range for a macro lens, as it sits neatly between the shortest and longest macro optics available. They are also a popular choice of portrait lens.

With working distances of around 20cm or more, 150-200mm lenses allow more scope for manoeuvring flash and studio lighting around the subject. Despite the greater subject distance, depth of field is shallower than with a 50mm lens at its closest focusing point at any given aperture.

AP buyers' guide...

Extension tubes and bellows

Extension tubes and bellows can turn a standard lens into a macro lens and, when used with a macro lens, allow larger-than-life-sized magnifications

EXTENSION tubes and bellows are mounted between the camera and lens, are glassless and increase the distance between the sensor/film and lens, which reduces the minimum focusing distance. This enables the lens to magnify the subject more than it would normally. The greater the extension of the distance between the focal plane and the lens, the closer the subject can be moved and the greater its magnification. As a rough guide, the magnification achieved with a nonmacro lens and extension combination can be calculated by dividing the extension used by the focal length of the lens. Thus, with a

50mm lens, 100mm of extension produces a magnification of 2:1 (twice life-size)

Whereas extension tubes are a fixed size and can be added or removed to adjust the distance between the camera and lens by set amounts, bellows are flexible (literall and figuratively) and can be extended and compressed to an almost infinite degree.

Extension tubes and bellows can be either auto and manual. Unlike the manual versions, auto tubes and bellows maintain the electrical or mechanical contact between the lens and the camera, so some metering and exposure control systems function.

DAVID LEUNG CANON EF AUTO EXTENSION TUBE

Extension up to 68mm in 12mm. 20mm and 36mm sections

These comprise three tubes of 12mm, 20mm and 36mm that are compatible with Canon EF and EF-S lenses

ENKO DG TELEPLUS AUTO EXTENSION TUBE **SET** £129.99

Minimum extension 12mm Maximum extension 68mm

Three 12mm, 20mm and 36mm tubes combine to give a maximum extension of 68mm. Available in Canon EF. Nikon F and Sony Alpha mounts

NIKON AUTO EXTENSION RING PK-11A (8MM) £80.99, PK-12 (14MM) £97.99, PK-13 (27.5MM) £97.99 AND PN-11

Minimum extension 8mm Maximum extension 52.5mm

A collection of four extension tubes that maintain full electrical contact with modern Nikon SLR cameras.

MANUAL EXTENSION **TUBES** £17.99

Minimum extension 9mm Maximum extension 55mm

Like the SRB Griturn manual tubes, this set includes three tubes (9mm, 16mm and 30mm) plus adaptors for the camera body and lens mount. They make an inexpensive introduction to macro photography, but all electrical control over the lens is lost. Available with Canon EF, Nikon F. Four Thirds, Pentax K or Sony Alpha mounts.

T-MOUNT **EXTENSION TUBES** £49.95

Minimum extension 5mm Maximum extension 75mm

When used with the supplied insert and the appropriate T2 mount (optional extra), these tubes enable M39 lenses to be used as macro optics. The tubes are available in four sizes -5mm (£14.95), 10mm (£14.95), 20mm (£16.95) and 40mm (£18.95) - and have internal and external M42x0.7mm T threads

MANUAL **EXTENSION TUBES £16.45**

Minimum extension 16mm (approx) Maximum extension 65mm

These three tubes fit together via a screw thread to give a maximum extension of around 65mm. Front and rear bayonet components are also supplied and may join together for a short extension of around 16mm or to one or more of the tubes for greater extension. Available in Canon EF or Nikon F mounts. Note: Canon EF lenses have to be used at full aperture and Nikon F lenses without aperture rings will operate at the minimum aperture.

EXTENSION TUBES f 79.99

Minimum extension 13mm Maximum extension 65mm

A set of three tubes of different lengths (13mm, 21mm and 31mm), giving seven different extensions to a maximum of 65mm. Available with Canon EF. Nikon F and Pentax K mounts

CANON EF25 II EXTENSION TUBE £112.99

Extension 25mm

Canon recommends this extension tube for lenses of 50mm or longer. When used with the EF 50mm f/2.5 Macro, which isn't listed in this guide as it normally only produces 0.5x magnification, subjects may be captured at up to life-size (1.04x). With the EF 100mm f/2.8 Macro USM, magnification is increased to 1.39x.

CANON EF12II EXTENSION TUBE f 71.99

Extension 12mm

Gives 12mm extension, especially suited for use with wideangle focal lengths, but will not work with the EF 15mm f/2.8 fisheve, EF 14mm f/2.8L and MP-E 65mm f/2.8



LYMPUS ZUIKO DIGITAL EXTENSION TUBE EX-25 £140

Minimum extension 25mm Maximum extension 25mm

Four Thirds users can use this 25mm auto extension tube from Olympus. When used with the Zuiko Digital ED 50mm f/2 Macro, it boosts the magnification to 1:1, producing true macro images. Greater magnification is possible with the Zuiko Digital 35mm f/3.5 macro lens, which can acheive up to 1.68x life-size.

BELLOWS **FOCUSING ATTACHMENT** PB-6 £356

Minimum extension 48mm Maximum extension 208mm

Available in the Nikon F mount only, the impressive 208mm maximum extension can be extended further using the Extension Bellow PB-6E.

FLEX AUTO **BELLOWS** £449

Minimum extension 50mm Maximum extension 130mm

These are unique in maintaining the electrical contacts between camera and lens. Available in Canon EF, Nikon F or Sony Alpha fit.

NOVOFLEX BALPRO 1 UNIVERSAL BELLOWS £295

Minimum extension 40mm Maximum extension 192mm

These manual bellows can be used with medium-format. 35mm or digital cameras and lenses in a huge range of different combinations thanks to the range of optional extra adaptors.

EX BALPRO TILT & SHIFT BELLOWS £655

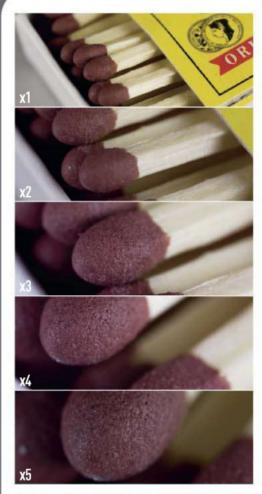
Minimum extension 40mm Maximum extension 192mm

Like the Universal bellows, these bellows can be used for macro photography when mounted between a huge range of cameras and lenses using the optional adaptors. However, they can also be used to tilt and/ or shift the lens to control depth of field according to Scheimpflug principles. The front and rear standards have 26mm of horizontal movement and 15° of left and right swivel. A Schneider Apo-Digitar lens, which attaches via a special sunken lens mount, is required to achieve infinity focusing.

MACRO EXTENSION BELLOWS f 49.99

Minimum extension 40mm Maximum extension 192mm

Available with the Canon EF, Nikon F or Pentax K mount these manual bellows lack the finesse of the Novoflex options, but are a fraction of the cost



MAGNIFICATION

THE TERM 'macro photography' is usually reserved for the practise of photographing subjects at life-size or larger. The images seen above were taken using a Canon MP-E65mm f/2.5 1-5x Macro lens mounted on a Canon EOS-1D Mark III. This optic has markings that indicate the extension required to achieve 1x, 2x, 3x, 4x and 5x magnification. Once the desired point has been selected, the subject may be brought into focus by gradually adjusting the distance between the lens and the subject. All of the shots were taken at f/8 and they demonstrate the dramatic fall in depth of field as subject distance decreases and magnification increases. By 5x magnification, barely the whole match head is sharp, which makes accurate focusing absolutely crucial.

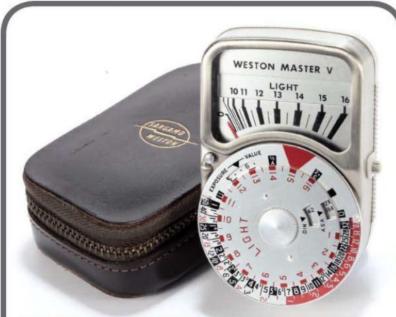
Extension tubes and bellows can also be used to increase magnification beyond the magic 1:1 ratio. As the extension increases, the amount of light reaching the film or sensor decreases, and this must be accounted for with the exposure settings. This is simple enough when TTL metering is supported, but it isn't always possible so it is necessary to compensate. Either way, using long extensions can mean lengthy exposures unless an additional source of light is used. For this reason, serious macro photographers often use specialist macro lighting arrangements.

David Leung: 0208 590 3268 Kenko: 01628 674 411, www.intro2020.co.uk Novoflex: 08453 305 530, www.speedgraphic.co.uk

Premier Ink & Photographic: 01926 339 977 or 0800 1075 270, www.premier-ink.co.uk SRB Griturn: 01582 661 878, www.srb-griturn.com

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Let the AP team answer your photographic queries



LIGHTMETER SERVICE

Reading your reply about lightmeters in AP 10 April reminded me of recent good service from Megatron, which it appears may have been just in time. I bought a used Weston Master V on eBay in 2007 for £15, which arrived with a sluggish movement but was otherwise in mint condition, complete with invercone, manual and leather cases. I emailed Megatron to see if it could provide a replacement selenium cell, as it made the modern equivalent called the Euro–MASTER II Exposure Meter until recently. A reply the same day offered 'complete repair, calibration, cleaning and servicing for your instrument – £42 including post and VAT'. The company returned the meter in seven days complete with a new type B selenium cell, working perfectly, and good for another 30 years.

However, checking the website recently (www.megatron.co.uk), I found that the company has closed as of the end of February 2010, although calibration services are being taken on by OTC (www.otc.co.uk). Although I don't know whether it will continue to offer new cell replacements, it's worth asking. It is the end of an era and a classic lightmeter. **Dave Wallis**

TRAPPED DUST

I own a Canon EOS 1000D and use a Sigma 70–300mm f/4–5.6 APO DG lens, which seems to be producing a distracting noise when focusing on a subject, especially when I use the macro function in the 200–300mm range. The focus is too slow and the noise is very noticeable. The lens is now out of warranty so I cannot take it up with Sigma, but could it be an issue of dust in the motor, and would unscrewing the lens to clean the interior be of any help?

l'd never recommend you open up such a complex piece of photographic equipment yourself and start poking around. This is a job for a qualified technician. Give Pany Kadi of London-based Camera City a call on 0207 813 2100 (email him at info@cameracity. co.uk) for a quote. Or, you can return the lens for Sigma for repair out of warranty.

There is a chance that something might have gotten into the lens and is causing it to be noisy when focusing. Your particular lens does not have an HSM motor so focus will be noisier than lenses that do, but it sounds

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ ipcmedia.com or by post to:

Ask AP, Amateur

Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU. as though something has happened to make it worse. The lens falls under Sigma's repair tariff four, which is £71.51. However, the company will raise an estimate before carrying out any work. **Ian Farrell**

REPLACING KODACHROME

With the production of Kodachrome ending soon, what slide film could you recommend as the nearest alternative? **Richard Burkett**

You are wise to start looking around for alternatives now, Richard, as stockpiling film in your freezer would be pretty pointless: the only lab left in the world that still processes Kodachrome (Dwayne's Photo in Kansas, USA) will stop doing so at the end of this year. Sadly, Kodachrome's different chemistry gave it a fairly unique look, and if you were to ask ten people to recommend an alternative, you'd probably get ten different answers. It might be a better exercise to consider what type of photography you are shooting and pick an alternative film based on this. If landscapes are your thing, then Fujichrome Velvia still takes some beating, with strong colours and deep, rich blacks. If you are after something with a little more realism then give Kodak Ektachrome E100G a try. I've had great success shooting this while travelling, as it seems to preserve the punch and drama of a scene without overcooking skin tones and other subtleties. Fujichrome Astia 100F takes this concept even further and offers muted reproduction of delicate hues - great for portraiture. Ian Farrell

PORTABLE ENLARGER

A friend was clearing his late mother's effects and gave me a box that looked remarkably like

FROM THE AP FORUM

Using flash

ClassyRebeka asks I have been booked to cover an awards show next week. This will include rushing around taking photographs of people arriving, receiving awards on stage, and standing around chatting and drinking. I'll be using my Canon EOS 400D and an oncamera Speedlite 480EX. Now, for some reason, this is an area I'm not particularly comfortable with, lighting-wise. Do you have any thoughts or tips on how I can choose a particular setting on the camera and the flash and then just click away without having to worry, so I can go out and concentrate on composure and getting shots?

PhilW replies I'm afraid the simple answer is no

the portable gramophones of the 1950s. However, inside was a 35mm enlarger, neatly broken down into easily portable parts shoehorned into the case. The parts are protected by a layer of foam, which over the years has disintegrated into a revolting glutinous, sticky mess, which needed lots of white spirit to clean up. It assembles into a nice instrument with a condenser, half-glass neg carrier and, I guess, a simple triplet lens. The box forms the baseboard.

I have been looking at photo magazines since 1949 and cannot recall any mention or advert for such an item, so I have to think it is rare. Would you be able to advise if it has any value? **A Santer**

The Zenit UPA-5 portable enlarger that you describe sold quite well during the 1970s when Technical and Optical Equipment in London (TOE) was importing all the various Zenith, Kiev, Zorki, Fed and Cosmic 35mm cameras. I found an issue of AP from April 1978 and can see that both Frank Martin in Kingsland Road, London E8, and Eric Fishwick, in St Helens, stocked it, the latter with a price of £27.50. The Frank Martin ad mentioned specifically that the lens is a four-element lens.

The degradation of the foam in the case is not unusual, and well done for succeeding in cleaning the components of the enlarger. The Zenith UPA-5 was actually a very effective enlarger for 35mm to modest enlargements. It was fine for 8x6in black & white work, and I did try one when I was a partner in a retail photographic shop in the late 1970s. At half the price of other enlargers with inferior lenses it was a good buy. I'm glad you are looking after it – they are not common and darkroom equipment is likely to become an area for collecting in the next decade or so.

Ivor Matanle

- there is no one setting that will work, although E-TTL is your friend here. What I do is keep the flash in E-TTL mode but shift the exposure compensation and flash exposure compensation values. Also, you must continually adjust the angle of your flash.

On this last point, watch for surfaces (walls and ceilings) to bounce the flash off and utilise them when they are there, but be ready to swap back to direct flash when you have to. For compensation settings, these will change all the time – shoot from more than a few feet away and you might want to bring the ambient down and up the flash a tad. To try and bring some interesting ambient lighting into play, reverse the settings.

MattHunt replies Look into getting a diffuser like an Omni-Bounce to make the light less harsh. Although it sits on the flash pointing straight up, the Omni-bounce throws some light forward. This is useful if you are in a room with high ceilings where the conventional bounce approach does not work as well.

www.amateurphotographer.co.uk

f/AQ

Scanning B&W

Many enthusiast photographers have a collection of black & white negatives from years gone by that could be given a lease of life with Photoshop or Elements. But what is the best way to scan monochrome negatives for digital editing?

Most scanner software has a black & white option, but I'd advise you to leave this alone. It's much better to scan mono negatives in colour mode and end up with a file with more information in it. You can get rid of any colour casts afterwards in Photoshop. Furthermore, scan in the highest bit-depth you can – usually 14-bit on a modern scanner. This will mean more shades of grey between bright white and solid black, letting you manipulate the image more without 'breaking' it.

Photoshop's Healing Brush and Clone Stamp tool are very powerful tools, but it's much better to avoid getting dust spots on your scans in the first place. Do this by keeping both your scanner and your negatives scrupulously clean. Screen wipes are perfect for removing fingerprints and other marks from the scanner's glass, and handle media with cotton gloves to avoid getting fingerprint grease on it. Note that anti-dust and scratch automation, like Digital ICE, will not work on silver halide black & white films.

Most scanner software offers you the choice of importing straight into Photoshop via a plug-in, but I'd advise simply using your scanner in standalone mode instead.

Scanning into Photoshop ties up the application while this is happening, but if you use the scanner's software by itself and save the image to disk, you'll be able to keep working. Scanning takes up very little of your computer's processing power.

Save the scan as a 16-bit TIFF file with no sharpening applied and use this as your new digital negative. You'll be able to work on old masterpieces shot many years ago and maybe even create effects that you wanted to at the time but couldn't achieve with wet-chemistry darkroom techniques. Next week, we'll look at how to print black & white images that have a traditional photographic look and feel.

I

In next week's AP On sale Tuesday 27 April



Richard Sibley tests the 12.1-million-pixel Micro Four Thirds G2 with touch-focus technology



TECHNICAL

ELEMENTS 8

In our Guide to **Adobe Photoshp Elements 8**, we look at using layers, blend modes and masks



FEATURES

LAST RESORT

How to transform a flat, lifeless picture into a glorious **monotone** image

ICONS

ICONS OF PHOTOGRAPHY

of the **Canon FT**, the camera that put Canon SLRs back on the map in the 1960s









How to... Photograph flowers in the studio

With even the most basic lighting equipment you can take great flower photos. Richard Sibley explains how

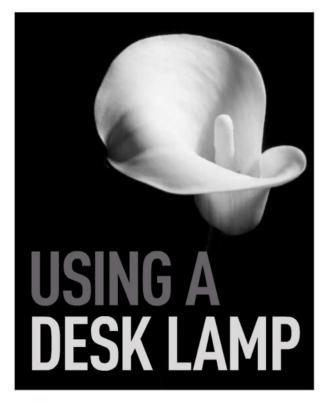
TAKING flowers and plants out of their natural environment and placing them in a studio setting allows you to study and photograph them in a whole new light, quite literally. Outside, the main light source is, of course, the sun. Whilst it is possible to use reflectors, diffusers and even fill-in flash to alter the light, photographing flowers in a more controlled environment offers far

more creative opportunities.

Although perhaps best known for his simple images of calla lilies against black backgrounds, Robert Mapplethorpe's body of flower photographs is in fact far broader (see Icons of photography on page 38). In the majority of his images, the flowers, placed in vases, were photographed in front of coloured backgrounds. The studio

environment really allowed Mapplethorpe to explore different angles and ways of lighting his subjects, and he approached each flower as if it were a portrait subject.

Regardless of whether you have a small desk lamp, a studio lighting kit or just natural window light, it is possible to learn from Mapplethorpe's images and create your own stunning flower photographs.



TAKING photographs like Mapplethorpe's pictures of calla lilies can be done using a simple desk lamp and a piece of black paper or better still, a dense black fabric such as velvet, as the background. The key to keeping this background looking black in the captured image is to make sure that it has little or no light falling upon it. You can, of course, darken the background using image-editing software, but it is far better practice to get it right in-camera.

To ensure the background stays black, move it as far away from the subject as possible and turn off all other lights in the room. If there is still some light falling on the background, you may need to use black card or paper to block the path of the light to the background, and put it in shadow.

If you find that a single desk lamp does not light the image as you would like, use a sheet of white paper or card as a reflector and bounce some of the light back onto the flower to fill in the shadows. Also use the reflector to ensure that some light bounces back onto the stem of the flower. When shooting against a black background, if you cannot see the stem, the head of the flower will look like it is just floating in space.

If the light from a desk lamp is too hard,



place a diffuser between the light source and the subject to soften it. You don't have to use a specifically designed product - something as simple as a sheet of greaseproof baking paper can help take the edge off of hard lighting





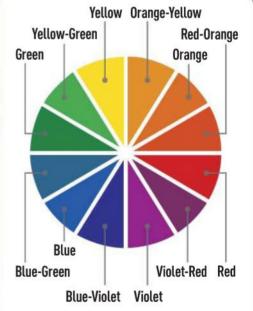


BACKGROUNDS

AROUND the home, flowers are generally displayed in prominent places such as windowsills, on tables or on a mantelpiece. Of course, there is no reason why you can't just photograph them in these locations, using just the ambient room light. Or you could wait for the perfect time of day when the room and flowers are lit by sunlight coming in through a window. Often this light can create interesting shapes on

the background, caused by the shadows that are cast by the window frame itself. You can use these shapes to help add interest and even to frame the flowers in the image.

One of the most popular techniques when photographing flowers is to shoot them against a coloured background. Whilst you can paint a wall for this task, using a piece of paper or card is a far better solution. Coloured paper and



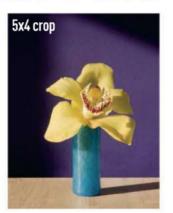
boards are readily available from stationers and art stores, and for best results I would suggest using A2-size

Choosing what colour background to use can be difficult. Sometimes you will want a very bold image and so use a coloured background that completely clashes with the colour of the flower. Other times, it is more appropriate to choose a coloured background that is almost identical to the hue of the flower. However, for sure-fire results, try using the tried-and-tested method of using a colour wheel (see above) and choosing two opposing colours. For example a red flower against a green background or a yellow flower against a violet one.

FRAMING AND CROPPING







MAPPLETHORPE used a Hasselblad for most of his images, which produces square-format images. However, most of Mapplethorpe's flower images are slightly rectangular in shape, closer to a 5x4 ratio crop

Some cameras, such as the Nikon D3, Panasonic Lumix DMC-GH1 and the Olympus E-30 and E-620, have the option to capture images in a square or 5:4 ratio format, but it is easy to create a mask for your camera's LCD using card or tape.

An even easier option is to simply crop the images using editing software. If you intend to do this make sure that you leave plenty of space around the flowers. This will allow you to experiment with different ways of cropping the image, which can dramatically affect the its final look.



LIGHTING

WHEN photographing flowers you can employ exactly the same techniques to light the subject as you would a portrait image. Everything from window light and desk lamps to elaborate studio lighting setups can be used However, for the most part a single light and reflector should suffice to light the flower, with perhaps an additional light to illuminate the background.

Try to light the flower

using a main keylight that is positioned at an angle of 45° to the flower. This looks fairly natural as it goes some way to replicating the angle of the late-afternoon sun. Of course, this angle is just a starting point, so move the flower and lighting



around to see how even small changes in can create different effects.

Lighting the background can be done in a number of ways. Once again, try to approach it as if you were lighting the background of a portrait image. Using flat, even lighting on both sides of the background creates a solid colour; alternatively, put a single light to just one side to create a gradient on the background. One particular favourite trick

of mine is to use a snoot or flash grid to create a bright spot on the background, right behind the flower. If you plan to use a flashgun, you could even try making your own DIY gridspot, like the one we made in AP 14 March 2009.

TOP TIPS

The stem of the flower is important to put the subject in context. So if you plan on lighting just the flower, try using a piece of white paper to reflect some light back onto the stem.

If you convert the image to black & white, try increasing the brightness of the green channel to make the stem stand out.

Create your own textured backgrounds by painting card with thick paint, using a roller or brush.

Leave plenty of space around the flowers to allow you to experiment with different crops and image aspect ratios.

If using sunlight from a window it is important to plan your shoot. The light will change throughout the day and you may find that there is only a short period when the light is perfect.

With coloured backgrounds and bright flowers, as well as different lights, it is important to get the white balance correct. Make sure you set a custom white balance by taking a reading from a grey card.

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Testing lens condition and performance

When buying a new or second-hand lens it is always a good idea to test it to see how it performs. **Geoffrey Crawley** explains how to do it at home when you don't have any specialist equipment

FOLLOWING our recent supplement on the subject of buying and using second-hand lenses (free with AP 24 April), it struck me that it might be helpful to explain a little about how lens performance can be checked. As discussed in the supplement, a lens's physical condition can give clues as to its optical performance, but they can also be deceptive. While general condition can be significant, it is not decisive. A brand new lens that has had a hefty knock, leaving no mark, may be more optically damaged than a battered 20-year-old model with a still perfect optical cell.

One sign of a knock is if the front rim of a metal mount is dented or scratched, even slightly. It may also mean that screw-in filters won't fit. So what can a knock do? The greatest enemy to top performance is the decentring of lens elements. The vertical axis of each must be perpendicular to the horizontal optical axis of the camera. With high-grade lenses this means setting to within thousandths of a millimetre. The optical axis is a theoretical line running through the centre of the lens to the centre of the image format. It only takes one element to be 'decentred' for image quality to be affected.

DECENTRING

Naturally, the engineers designing lens mounts pay maximum attention to this factor, which increases in importance as maximum aperture increases. As the required mount precision is finer, so the cost escalates. Thus, quite apart from the cost of the glasses, a top lens is always expensive for engineering reasons. It used to be said that, in optics you get what you pay for. It may be cynical, but it is usually true.

A top lens must be protected against temperature changes. That means using the right alloys in the mount sections to ensure that if it heats up and some parts expand, everything goes back into perfect alignment when the temperature drops. Some cheaper lenses in the past did not

and remained forever below par after a heat wave. So, avoid leaving lenses in sunlight. You may have observed that some lenses focus back past the infinity mark; this is partly to take temperature expansion and contraction into account.

Internal decentring cannot be seen by looking through the lens, though there is one symptom that is easy to detect: wobble. If the front of the lens wobbles significantly when moved gently from side to side, then be cautious. Zoom lenses with extensions are particularly prone to this, and a second-hand lens may have developed a kind of droop. The worst example I've come across was when wobbling a lens extension resulted in the image moving in the camera's viewfinder. Monofocal optics are much less likely to wobble than zooms. though it can occur with macro lenses extending to 1:1 (life-size imaging). Even brand-new lenses can wobble fractionally.

COATING DISTRESS

The next possible fault may be unexpected: damage to the anti-reflection coating on the front element. Modern coatings are very hard, but careless handling when a lens is being changed, or when there is no time to top and tail it with its caps, can result in scratches. When appropriate care is taken, there is no need to keep a 'protective' UV filter in place, as however good it may be, it cannot improve lens performance. To look for coating damage use a magnifying glass - a x4 magnification will do - and inspect the front glass with a strong light at an angle of 45°. What may have previously looked like perfectly clear glass can now show up criss-crossed with a network of fine scratches. As all parts of the image receive light from all parts of the lens, a small scratch or tiny defect in the glass may have no practical effect on image quality. However, the diffusing effect of bad criss-crossing in the coating can reduce contrast, colour saturation and resolution.



PERFORMANCE

Having bought a lens, either new or second-hand, it is natural to want to find out how it performs. The simplest test target is a brick wall, which is - or should be - straight and of similar appearance overall. A noted industrial photographer assured me he used nothing else. The bricks form lines, the bowing in and out of which, especially at the top and bottom of the frame, indicates pincushion or barrel distortion respectively - or curvilinear distortion, as it is known technically. The fine texture of the brick surfaces give an idea of how well the lens can reproduce delicate differences in colour and tonal hues. The mortar between the bricks offers plenty of detail for checking resolution and definition. Presuming the wall is evenly and diffusely lit - and not in direct sunlight - any vignetting (darkening in the corners of the frame) will be apparent. If a brick wall is not available, a colour rendered one may be used with targets fixed with Blu-Tack, but more on this later.

WIDEANGLE EFFECT

There are some points to be careful of Firstly, do not photograph the target from too close. Lenses are computed for infinity or middle distances, and between five and eight metres it will show its full performance capability. Closer than this and its corrections may not work at their optimum; move in too close with a wideangle lens especially a super-wide optic – and the centre of the image may bow towards the camera. This is not barrel distortion but rather the 'wideangle effect' caused by the longer distance between the lens and the subject at the sides of the frame than that of the optical axis to the target. Our eye and brain compensate for it when we see it, but the wideangle lens correctly shows the subject's features getting progressively smaller away from the centre of the image, with the centre itself bulging out. With lenses of more normal focal length, the distance from the centre of the target and its features at the edges of the frame is smaller, so the effect is minimal. The effect disappears as the focal length moves to more normal, then middle and far distances.

Long-focus and telephoto lenses are pushed back from the target unless they can focus unusually close, which would be less than 2.5m (8ft). If possible, use a distance of four to five metres to ensure that optimum performance is captured. The increase in target magnification should keep the wall's features within the frame. Remember, though, that for an APS-C-format sensor, about 27–30mm length is considered 'standard', whereas 43–55mm is considered so for 35mm film and full-



frame digital models. Above these figures, optics are of telephoto construction. Superwideangle lenses for the APS-C format begin at 14mm, whereas it is 20mm for full frame, though wider optics are available the Zeiss 15mm Hologon, for example.

INDOOR LIMITS

If a useful wall is not available, a row of houses opposite can be used to display edge-to-edge definition. Roof lines can show distortion, with vignetting visible in the sky. The difficulty with indoor testing is that domestic rooms are too small to obtain optimum results with telephoto lenses, though focal lengths up to 50-60mm can be managed in a 6-8m long room. Outdoors you have the advantage of choosing a diffusely lit target over a sunlit, contrasty one, but indoors you need to set up even lighting. The exposure level - which should be constant as the aperture is changed - is not significant. Although AP tests only show full aperture and 2 stops down as being critical, they are conducted over the full range of apertures for each lens. It is up to you to choose how comprehensive you want your test.

Unless you want to check results at high ISO sensitivities, whether film or digital keep to a medium speed to make comparative tests - ISO 200 is ideal. Also, if using film, the quickly processible b&w film is more than adequate, as it is fully colour sensitive and will show colour aberrations. Unless you wish to see colour rendition.

USING CHARTS

As mentioned earlier, if a brick wall is not available then some testers may want to use a target chart. A flat wall rendered in colour can be used for attaching chart targets using Blu-Tack and the like. An off-white colour is best for the wall, as it avoids glare, but if it is white then only very diffuse sunlight or cloudy conditions are appropriate. A suggested target card and distribution is pictures, above

The results on film can be checked via projection, an enlarger or through a loupe or lightbox; digital files on a monitor. When viewing digital images sit well back, as it's the overall effect that is important. Unless you are cross-testing the results across different camera file sizes. Do not try to establish comparative figures; it requires more advanced, standardised tests - check the prime image properties. How far does the lens need to be stopped down to cover edge-to-edge and sharpness? At what apertures does that occur? Is there darkening of the frame corners - or lightening of them in a b&w negative?

Above all, don't be paranoid about lenses. Sometimes it is the nature of residual aberrations that give the images from a particular lens those special attributes photographers like. With computer-aided design, this now occurs less often. AF

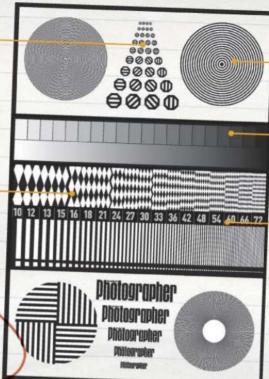
Hexagons

The combination of hexagons and pairs of lines at random angles are a standard test of lens's ability to resolve test certain a size. When the angle is not recognisable, the lens will not resole text of this size.

Diamond shapes

This strip is an acid test of resolution, the diamonds merge as the lens's resolution limit is reached

copy of this chart can be downloaded from www. amateurphotographer. co.uk/testchart



Concentric circles

There serve to give a general idea of lens definition

Grey scales

A quick check of exposure and contrast - a good range of densities should be visible

Resolution lines

The lines per mm figures are correct when the length of the barlines running from 10-72 is 95mm and it is shot at 30x the lens focal length. The chart size may be doubled or quadrupled and the shooting distance increased to 60x, or 120x the focal length so figures remain valid.

ANCED ALIGN

YOU WILL NEED A 7.5m or longer tape measure, metal ones are best for this purpose. Builder's square or at least 18in of a board with adjacent square edges to give a 90° angle, spirit level

Using a set square or other device, extend the tape measure (both if you have two) dead straight to 30x, 60x or 120x the lens's focal length. For example a 50mm lens would require a distance of 6m (0.05mx120)

Identify the outer edges of the view through the viewfinder and attach the targets to the

Camera optical axis 900 30x, 60x or 120x lens focal length

Measure the height to the centre of the central target centre adjust the camera's optical axis to the same height. To take ground level variations into account, put the spirit level on the camera and adjust the camera height until the optical axis is level with the spirit level and target centre is aligned in the centre of the viewfinder

Make the required exposures and enjoy





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Nikon Auto-Focus	
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MINOR 17 COme PLO DV CD UCACO	IT DOVED AS NEW EIJUIS.
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NIKON 19 - 70mm 12 EU E DV AEC 101 ED . HOOD	MINI DUNED CSS.
NIKOW 18 - 105mm 101 ED DY AES VIRR REDUCTION	MINT + HOOD \$165
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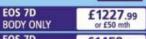
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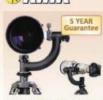


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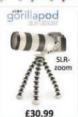




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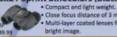
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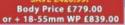
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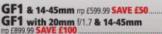
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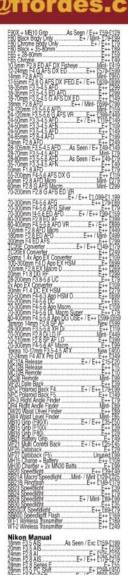


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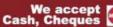




















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kon FM2n Black #7320xxx	Exc+	£220	200mm 14 Nikkor-Q.C Al Conveneu #020xxx	Exc+		24-85mm f2.8-4 AF-D + hood (boxed) Sold	Mint-	£290	Canon 35mm f2.8 with V/finder & Lens Case	Exc+++
kon FM2n Black #7515xxx	User	£160	200mm f4 Al #683xxx	Exc++	£110	24-120mm f3.5-5.6 AF-D	Mint-	£230	5cm (2.8 Elmar #1496xxx (L39)	Exc++
kon FM2n Black #7521xxx	Exc+++		200mm f4 AIS Macro #192xxx	Exc++	£450	Sigma 28-200mm f3.5-5.6D Aspherical IF + hood		£110		Exc++
kon FM2n Black #8680xxx	Exc+++		200mm f4 AIS Macro #205xxx	Exc+	£390		Mint	£590	9cm f4 Elmar (Collapsible) Chrome #1492xxx	User
kon FE Chrome #3010xxx	Exc+	£150	300mm f2 AIS EDwith fligh case	Exc++	£7900	Tamron 70-200mm (2.8 Di Macro + hood (boxed)		£420	135mm f4 Tele-Elmar	Exc+
kon FE Chrome #3214xxx	Exc+++		300mm f4.5 Al Scatchy outside; very clean optics	User	£220	70-200mm f2.8G AF-S VR + hood (boxed)	Exc+++	£950	135mm f4.5 Hektor #1384xxx	Exc+
kon FE Black #3142xxx			300mm f4.5 AIS	Exc++	£270	70-200mm f2.8G AF-S VR + hood & Soft pouch		£1190	Leica R6.2 Black	
	Exc+	£150	400mm f5.6 AIS ED	Exc+	£490	70-300mm f4-5.6 AF-D ED + hood	As new Mint			User
kon FE2 Black #2107xxx	Exc++	£230	35-70mm f3.5 AIS #967xxx	Exc++	£250			£210	Leica R6 Chrome	Mint-
kon FA Chrome #5225xxx	Exc++	£230	35-105mm f3.5-4.5 AIS #2149xxx	Mint-	£170	70-300mm f4.5-5.6G AF-S VR + hood (boxed)	Sold	£310		Exc+
kon FA Black #5172xx	User	£130	35-105mm f3.5-4.5 AIS #2162xxx	Mint	£190	75-300mm f4.5-5.6 AF with Tripod Collar Sold	Exc++	£150		Exc
kon F3 Titanium Champaigne with MD-4	Mint-	£790	35-135mm f3.5-4.5 AIS #250xxx	Mint-	£210	80-200mm f2.8 AF-D ED 1 Touch	Exc	£320	Voigtlander Bessa-R	Mint-
kon F3 Titanium Champaigne #8216xxx	Exc	£450	35-135mm f3.5-4.5 AIS #251xxx	Exc+++	£190	80-200mm f2.8 AF-D + hood 2 Touch	Mint-	£650	Voigtlander Bessa-R2	Mint-
Pre-owned Ca			Tamron 35-135mm (3.5-4.5 (AIS Fit)	Exc+++	£80	Tokina 80-400mm f4.5-5.6D AT-X	Exc+++	£350	Voigtlander Bessa-R2M (boxed)	Mint-
OS-1DS Mark III (Complete; boxed)	Mint	£3250	Hasselbla	ad		Nikon SB-28	Exc	£70		Mint-
OS-5D with BG-E4 & Charger	Exc++	£750	H3DII-39 with 80mm HC + 39mp Digital Back MKII			Nikon TC-20E II (boxed)	Mint		35mm f2.5 Color-Skoper Pancake (missing front cap)	Mint-
OS-5D with BG-E4 (Charger & Extra Battery)	Mint-	£890	Camera 18300 Actuations, Lens 3500 Actuations	Mint-	£9500	Other Medium / Large	For		40mm f1.4 Nokton Classic S.C.	Mint-
OS-5D with Charger	Mint-	£820	XPAN with 45mm f4 + hood & Centre Filter	Nr. mint		Contax 645 with 80mm f2.8 Kit	Exc+++	£890	40mm f1.4 Nokton MC + hood	Mint
OS-1V HS (with PB-E2)	Exc++	£390	Hasselblad 30mm f5.6 + hood; V/F & Centre Filter	Mint-	£1750	Fuji GA645 Zi Zoom (boxed)	Exc++	£470	75mm f2.5 Color-Heliar + hood Silver	Mint
								Acres.	75mm f2.5 Color-Heliar + hood & M-Ring	Exc++
DS-3 (boxed)	Mint-	£220	Hasselblad 90mm f4for XPAN	Mint	£450	Fuji GW670 III (90mm) Film Counter: 98	Nr. mint	£650	[1] [1] [2] [2] [3] [3] [4] [4] [4] [4] [4] [4] [4] [4] [4] [4	
	Mint- As new	£220 £750		Mint Exc+++	£450 £390	Fuji GW670 III (90mm) Film Counter: 98 Fuji GW690 II (90mm) Film Counter: 170	Nr. mint Exc++	£550	BRAND NEW 50mm f1.1 Nokton (VAT included)	NEW
OS-3 (boxed) -24mm f1.4L USM + hood (boxed) -135mm f2L USM + hood			Hasselblad 90mm f4 for XPAN Hasselblad ArcBody with Rodenstok 35mmf4,5 &							
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood	As new	£750	Hasselblad 90mm f4 for XPAV Hasselblad ArcBody with Rodenstok 35mmf4.5 & 45mm f4.5 Apo-Grandagon; center filters + Accs	Exc+++ Mint	£390 £4500	Fuji GW690 II (90mm) Film Counter: 170	Exc++	£550	BRAND NEW 50mm ff.1 Nokton (VAT included) Contax Contax TVS (boxed)	
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed)	As new Mint-	£750 £670	Hasselblad 90mm 14 for XPAV Hasselblad ArcBody with Rodenstok 35mm14.5 & 45mm 14.5 Apo-Grandagon; center filters + Accs Hasselblad SIVC/M with vilinder (38mm CT*)	Exc+++ Mint Exc+	£390 £4500 £1350	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji G617 with 105mm f8 V/finder & Center Filter	Exc++ Exc++ As new	£550 £590 £1590	Contax	7
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood	As new Mint- Mint	£750 £670 £720	Hasselblad 90mm ¼ for XPAV Hasselblad ArcBody with Rodenstok 35mm/4.5 & 45mm ¼.5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vilinder (38mm CT*) 500ELM Body Only (no battery)	Mint Exc+ Exc++	£390 £4500 £1350 £190	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji G617 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter	Exc++ Exc++ As new Mint-	£550 £590 £1590 £2490	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSold	Mint- Mint-
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood 300mm f2.8L USM IS + hood Superb optics	As new Mint- Mint Exc+	£750 £670 £720 £2290 £2090	Hasseblad 90mm H for XPAN Hasseblad ArcBody with Rodensick 35mm/4.5 & 45mm H.5 Apo-Grandagon; center filters + Accs Hasseblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CK/ + 150mm H CFT* + A16 Acute Matte	Mint Exc+ Exc+ Exc++	£390 £4500 £1350 £190 £1150	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji G617 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT)	Exc++ Exc++ As new Mint- NEW	£550 £590 £1590 £2490 £1690	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSold Contax 28mm + 2.8 Biogon T*#7860xxx	Mint- Mint- Mint
F24mm f1.4L USM + hood (boxed) F135mm f2L USM + hood F135mm f2L USM + hood (boxed) F200mm f1.8L USM + hood F300mm f2.8L USM IS + hood Superb optics gma 300mm f2.8 APO DG HSM + hood	As new Mint- Mint Exc+ Rough	£750 £670 £720 £2290 £2090	Hasselblad 90mm 14 for XFAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SWCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Matte 500CM + 60mm 3,5 CT* + A12 #RH1268loox	Mint Exc+ Exc++ Exc++ Exc++	£390 £4500 £1350 £190 £1150 £850	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji G617 with 105mm f8 Vifinder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT) Mamiya 6 body	Exc++ Exc++ As new Mint- NEW Exc++	£550 £590 £1590 £2490 £1690 £490	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSdl Contax 28mm #2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5 6 Vario-Sonnar T* Black	Mint- Mint- Mint Exc++
F24mm f1.4L USM + hood (boxed) F135mm f2L USM + hood (boxed) F135mm f2L USM + hood (boxed) F200mm f1.8L USM + hood Superb optics gma 300mm f2.8L USM IS + hood Superb hood F400mm f2.8L USM + hood	As new Mint- Mint Exc+ Rough Exc+++ Exc+	£750 £670 £720 £2290 £2090 £1350 £2750	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Matte 500CM + 60mm 3,5 CT* + A12 #RH1268loox 500CM + 80mm 12.8 CFT* + A12 Acute Matte	Exc+++ Mint Exc+ Exc++ Exc++ Exc++	£390 £4500 £1350 £190 £1150 £850 £850	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 71I + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6	Exc++ Exc++ As new Mint- NEW Exc++ Mint-	£550 £590 £1590 £2490 £1690 £490 £650	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSdd Contax 28mm 12.8 Biogon T*#7860xxx Contax 35-70mm 13.5-5 6 Vario-Sonnar T* Black Contax 90mm 12.8 Sonnar T* Black #7909xxx	Mint- Mint- Mint Exc++ Mint-
24mm f1.4L USM + hood (boxed) 1:35mm f2L USM + hood 1:35mm f2L USM + hood (boxed) 2:00mm f1.8L USM + hood Superb optics 3:00mm f2.8L USM IS + hood Superb optics 4:00mm f2.8 APO DG HSM + hood 4:00mm f2.8L USM + hood 4:00mm f4L USM DO IS + hood with flight case	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new	£750 £670 £720 £2290 £2090 £1350 £2750 £3750	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Matte 500CM + 60mm 3,5 CT* + A12 #RH1268loox 500CM + 80mm 12.8 CFT* + A12 Acute Matte 50mm 14 Distagon CFT* #7045loox	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc+++	£390 £4500 £1350 £190 £1150 £850 £850 £850	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Manniya 71I + 80mm 14L Kit (Price includes VAT) Manniya 6 body 50mm f4G for Manniya 6 150mm f4.5G for Manniya 6	Exc++ Exc++ As new Mint- NEW Exc++ Mint- Mint-	£550 £590 £1590 £2490 £1690 £490 £650 £350	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSald Contax 28mm *2.8 Biogon T*#7860xxx Contax 35-70mm *3.5-5.6 Vario-Sonnar T* Black Contax 90mm *12.8 Sonnar T* Black #7909xxx Contax 90mm *12.8 Sonnar T* #7619xxx	Mint- Mint- Mint Exc++ Mint- Mint-
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood 300mm f2.8L USM IS + hood Superb optics gma 300mm f2.8L USM IS + hood 400mm f2.8L USM Hood 400mm f4L USM DO IS + hood with flight case 7500mm f4.5L USM (no hood)	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new	£750 £670 £720 £2290 £2090 £1350 £2750 £3750 £1490	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 15 CT* + A12 #RH1266loox 500CM + 80mm 128 CFT* + A12 #RH1266loox 500CM + 80mm 128 CFT* #7045loox 60mm 13,5 Distagon CBT* #8171boox	Mint Exc+ Exc++ Exc++ Exc++ Exc++ Exc++ Mint-	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 711 + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6 150mm f4.5G for Mamiya 6 Mamiya 7 + 65mm f4L	Exc++ Exc++ As new Mint- NEW Exc++ Mint- Mint- Exc+++	£550 £590 £1590 £2490 £1690 £490 £650 £350 £1090	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSold Contax 28mm *2.8 Biogon T*#7860xox Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xox Contax 90mm f2.8 Sonnar T* #7619xox Contax 90mm f2.8 Sonnar T* with hood #7921xx	Mint- Mint Mint Exc++ Mint- Mint- x Mint
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood 300mm f2.8L USM + hood Superb optics yma 300mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood with flight case 500mm f4.5L USM (no hood) 600mm f4.5L USM + hood	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++	£750 £670 £720 £2290 £2090 £1350 £2750 £3750 £1490	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 13.5 CT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CFT* #7145loox 60mm 13.5 Distagon CBT* #8171boox 120mm 14 Makro-Planar CFT* #7177boox	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Mint- Exc+	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450 £650	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Manniya 71I + 80mm 14L Kit (Price includes VAT) Manniya 6 body 50mm f4G for Manniya 6 150mm f4.5G for Manniya 6	Exc++ As new Mint- NEW Exc++ Mint- Mint- Mint- Exc+++ Mint- Exc+++	£550 £590 £1590 £2490 £1690 £490 £650 £350 £1090 £1150	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSold Contax 28mm #2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T*	Mint- Mint Exc++ Mint- Mint- x Mint Mint
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood (boxed) 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood Superb optics 130mm f2.8 L USM S + hood Superb optics 130mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood 400mm f4L USM DO IS + hood with flight case 500mm f4.5L USM (no hood) 600mm f4.5L USM + hood 800mm f5.6L + hood (EOS mount) Flight case	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++ Exc+++	£750 £670 £720 £2290 £2090 £1350 £3750 £1490 £3450 £1750	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 13.5 CT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CBT* #7145loox 60mm 13.5 Distagon CBT* #8171box 120mm 14 Makro-Planer CFT* #7171box 120mm 14 Makro-Planer CFT* #7172box	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Exc++ Mint- Exc+ Exc++	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450 £650 £690	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 711 + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6 150mm f4.5G for Mamiya 6 Mamiya 7 + 65mm f4L	Exc++ As new Mint- NEW Exc++ Mint- Mint- Mint- Exc+++ Mint- Exc+++	£550 £590 £1590 £2490 £1690 £490 £650 £350 £1090	Contax TVS (boxed) Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mm/Sald Contax 28mm #2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T* 28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Mint- Mint Mint Exc++ Mint- Mint- x Mint
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood 300mm f2.8L USM IS + hood Superb optics Ima 300mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood 400mm f4L USM DO IS + hood with flight case 500mm f4.5L USM (no hood) 600mm f4L USM + hood 800mm f3.5-5.6 USM	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++	£750 £670 £720 £2290 £2090 £1350 £2750 £3750 £1490 £3450	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 13.5 CT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CFT* #7145loox 60mm 13.5 Distagon CBT* #8171boox 120mm 14 Makro-Planar CFT* #7177boox 120mm 14 Makro-Planar CFT* #7125loox 120mm 14 Makro-Planar CFT* #6454boox	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Mint- Exc+	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450 £650	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6 150mm f4.5G for Mamiya 6 Mamiya 7 + 65mm f4L Mamiya 7II + 80mm f4L + Hood (Champagne)	Exc++ As new Mint- NEW Exc++ Mint- Mint- Mint- Exc+++ Mint- Exc+++	£550 £590 £1590 £2490 £1690 £490 £650 £350 £1090 £1150	Contax TVS (boxed) Contax C1 + 28mm + 45mm + 90mmSold Contax 28mm *2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T* 28-70mm f3.5-4.5 Vario-Sonnar T* MM h hood 80-200mm f4 Vario-Sonnar T* MM (boxed) Sold	Mint- Mint- Mint- Mint- Mint- Mint- Mint- Mint- Sold Exc++
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood 200mm f1.8L USM + hood Superb optics 300mm f2.8L USM IS + hood Superb optics 300mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood 400mm f2.8L USM + hood 400mm f4.5L USM (no hood) 600mm f4.5L USM + hood 8600mm f5.6L + hood (EOS mount) Flight case -S10-22mm f3.5-5.6 USM 20-35mm f3.5-4.5 USM	As new Mint-Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++ Exc++ Mint Mint	£750 £670 £720 £2290 £2090 £1350 £2750 £3750 £1490 £3450 £1750 £450 £210	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 13.5 CT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 #RH1266loox 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CFT* #7145loox 60mm 13.5 Distagon CBT* #8171boox 120mm 14 Makro-Planar CFT* #7177boox 120mm 14 Makro-Planar CFT* #7125loox 120mm 14 Makro-Planar CFT* #6454boox	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Mint- Exc+ Exc+ Exc+ Exc+	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450 £650 £690 £290	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6 150mm f4.5G for Mamiya 6 Mamiya 7 + 65mm f4L Mamiya 7II + 80mm f4L + Hood (Champagne) Mamiya 7II + 80mm f4L + Hood (boxed) Sold	Exc++ As new Mint- NEW Exc++ Mint- Mint- Mint- Exc+++ Mint- As new	£550 £590 £1590 £2490 £1690 £490 £650 £350 £1150 £1150	Contax TVS (boxed) Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mm/Sald Contax 28mm #2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T* 28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Mint- Mint- Mint Exc++ Mint- Mint- X Mint Mint Sold
24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood 200mm f1.8L USM + hood (boxed) 200mm f1.8L USM + hood Superb optics 300mm f2.8L USM IS + hood Superb optics 300mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood 400mm f2.8L USM + hood 400mm f3.5L USM (no hood) 600mm f3L USM + hood 800mm f3.5L USM + hood 800mm f3.5L USM + hood 20-35mm f3.5-5.6 USM 20-35mm f3.5-5.6 USM + hood	As new Mint-Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++ Exc++ Mint Mint-Mint-	£750 £670 £720 £2290 £2090 £1350 £2750 £3750 £1490 £3450 £1750 £450 £210 £220	Hasselblad 90mm 14 for XPAN Hasselblad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselblad SIVCM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CN + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 13.5 CT* + A12 #RH1266box 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CBT* #8171box 120mm 14 Makro-Planer CFT* #7177box 120mm 14 Makro-Planer CFT* #7125box 120mm 15.6 S-Planer CT* #6454box 150mm 14 Sonner CFT*#6755box	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Exc++ Exc++ Exc+ Exc	£390 £4500 £1350 £190 £1150 £850 £850 £550 £450 £650 £690 £290 £390	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GSTW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f45 G for Mamiya 6 150mm f45 G for Mamiya 6 Mamiya 7 + 65mm f4L Mamiya 7II + 80mm f4L + Hood (Champagne) Mamiya 7II + 80mm f4L + Hood (boxed) Sold Mamiya 50mm f4.5L + hood & V/finder	Exc++ As new Mint- NEW Exc++ Mint- Mint- Mint- Exc+++ Mint- As new Mint-	£550 £590 £1590 £2490 £1690 £490 £350 £1090 £1150 £1250 £790	Contax TVS (boxed) Contax C1 + 28mm + 45mm + 90mmSold Contax 28mm *2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T* 28-70mm f3.5-4.5 Vario-Sonnar T* MM h hood 80-200mm f4 Vario-Sonnar T* MM (boxed) Sold	Mint- Mint- Mint- Mint- Mint- Mint- Mint- Mint- Sold Exc++
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24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood Superb optics gma 300mm f2.8 APO DG HSM + hood 400mm f2.8L USM + hood 400mm f2.8L USM + hood 400mm f4L USM DO IS + hood with flight case 500mm f4.5L USM (no hood) 600mm f3.5L + hood (800mm f3.5-6 USM 20-35mm f3.5-5.6 USM 22-200mm f3.5-5.6 USM + hood 70-200mm f2.8L USM IS + hood 70-200mm f2.8L USM IS + hood	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++ Exc++ Mint Mint- Exc+++ Mint	£750 £720 £720 £2290 £2390 £350 £3750 £450 £1750 £450 £210 £220 £390	Hasselbiad 90mm 14 for XPAN Hasselbiad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselbiad SIVCIM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CXi + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 15 CT* + A12 #RH1266box 500CM + 80mm 12 8 CFT* + A12 Acute Mattle 50mm 14 Distagon CBT* #8171box 120mm 14 Makro-Planer CFT* #7177box 120mm 14 Makro-Planer CFT* #7175box 150mm 14 Sonner CFT* #6454box 150mm 14 Sonner CFT* #5966box 150mm 14 Sonner CFT* #5966box	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Exc++ Exc+ Exc	£390 £4500 £1350 £190 £1150 £850 £850 £450 £650 £650 £650 £650 £650 £290 £390 £430 £430	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS617 + 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Manniya 7/II + 80mm f4L Kit (Price includes VAT) Manniya 6 body 50mm f45G for Manniya 6 Manniya 7 + 65mm f4L Manniya 7II + 80mm f4L + Hood (Champagne) Manniya 7II + 80mm f4L + Hood (boxed) Sold Manniya 7II + 80mm f4L + Hood & V/finder Manniya 65mm f4L + hood Manniya 150mm f4.5L + hood Cambo Master with 90: 120; 150; 180 & 210mm	Exc++ Exc++ As new Mint- NEW Exc++ Mint- Mint- Exc+++ Mint- As new Mint- Mint- Mint- Mint- Mint- Mint- Mint-	£550 £590 £1590 £1590 £2490 £490 £650 £350 £1090 £1150 £1250 £790 £490	Contax TVS (boxed) Contax G1 + 28mm + 45mm + 90mmSdd Contax G1 + 28mm + 45mm + 90mmSdd Contax 28mm 12.8 Biogon T*#7860xxx Contax 35-70mm 13.5-5.6 Vario-Sonnar T* Black Contax 90mm 12.8 Sonnar T* Black #7909xxx Contax 90mm 12.8 Sonnar T* with hood #7921xx Contax 90mm 12.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm 13.5-4.5 Vario-Sonnar T* 28-70mm 13.5-4.5 Vario-Sonnar T* MM + hood 80-200mm 14 Vario-Sonnar T* MM (boxed) Sold 21mm 12.8 Distagon T* MM + hood 28mm 12.8 Distagon T* MM #7446xxx Sold	Mint- Mint Exc++ Mint- Mint- Mint Mint Sold Exc++ Mint- Mint
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24mm f1.4L USM + hood (boxed) 135mm f2L USM + hood 135mm f2L USM + hood 135mm f2L USM + hood (boxed) 200mm f1.8L USM + hood Superb optics gma 300mm f2.8L USM IS + hood Superb optics gma 300mm f2.8 APO DG HSM + hood 4400mm f2.8L USM + hood 4400mm f4L USM DO IS + hood with flight case 5500mm f4.5L USM (no hood) 6600mm f4L USM + hood 1600mm f3.5-5.6 USM 20-35mm f3.5-5.6 USM 22-200mm f3.5-5.6 USM + hood 770-200mm f4. USM + hood 770-200mm f4. USM + hood 770-200mm f4.5-5.6 USM IS + hood 170-000mm f4.5-5.6 USM IS + hood	As new Mint- Mint Exc+ Rough Exc+++ Exc+ e As new Rough Exc+++ Mint Mint- Exc+++ Mint Mint Mint Exc+++	£750 £720 £720 £2290 £1350 £2750 £3750 £1490 £3450 £210 £220 £390 £270 £390 £270 £390 £390 £390	Hasselbiad 90mm 14 for XPAN Hasselbiad ArcBody with Rodenstok 35mm/4,5 & 45mm 14,5 Apo-Grandagon; center filters + Accs Hasselbiad SIVCIM with vifinder (38mm CT*) 500ELM Body Only (no battery) 503CXi + 150mm 14 CFT* + A16 Acute Mattle 500CM + 60mm 3.5 CT* + A12 #RH1266box 500CM + 80mm 12.8 CFT* + A12 Acute Mattle 50mm 14 Distagon CBT* #8171box 120mm 14 Makro-Planer CFT* #7177box 120mm 14 Makro-Planer CFT* #7177box 120mm 14 Sonner CFT* #6454box 150mm 14 Sonner CFT* #7035box	Exc+++ Mint Exc+ Exc++ Exc++ Exc++ Exc++ Exc++ Exc++ Exc+ Exc	£390 £4500 £1350 £190 £1150 £850 £850 £450 £650 £290 £390 £430 £440 £450 £850	Fuji GW690 II (90mm) Film Counter: 170 Fuji GSW690 III (65mm) Film Counter: 242 Fuji GS17 with 105mm f8 V/finder & Center Filter Fuji GX617 + 105mm f8 + V/finder & Center Filter Mamiya 7II + 80mm f4L Kit (Price includes VAT) Mamiya 6 body 50mm f4G for Mamiya 6 150mm f4.5G for Mamiya 6 Mamiya 7 + 65mm f4L Mamiya 71I + 80mm f4L + Hood (Champagne) Mamiya 7II + 80mm f4L + Hood (boxed) Sold Mamiya 50mm f4.5L + hood & V/finder Mamiya 65mm f4L + hood Mamiya 150mm f4.5L + hood Cambo Master with 90; 120; 150; 180 & 210mm plus other accessories. Very good value!! Linhof Technorama 612 PC + Schneider 65mm f5.6	Exc++ Exc++ As new Mint- NEW Exc++ Mint- Mint- Exc+++ Mint- As new Mint- Mint- Mint- Mint- Mint- Mint- Mint-	£550 £590 £1590 £1590 £2490 £490 £650 £350 £1090 £1150 £1250 £790 £490	Contax TVS (boxed) Contax C1 + 28mm + 45mm + 90mmSold Contax 28mm + 2.8 Biogon T*#7860xxx Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black Contax 90mm f2.8 Sonnar T* Black #7909xxx Contax 90mm f2.8 Sonnar T* #7619xxx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax 90mm f2.8 Sonnar T* with hood #7921xx Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T* 28-70mm f3.5-4.5 Vario-Sonnar T* MM (boxed) Sold 21mm f2.8 Distagon T* MM + hood 28mm f2.8 Distagon T* MM #7446xxx Sold 135mm f2. Planar T* AE West Germany 200mm f2. Aposonnar T* with flight case Rare 200mm f3.5 tele-Tessar T* AE West Germany Brand New Sekonic	Mint- Mint- Mint- Mint- Mint- Mint- Mint- Mint- Mint- Sold Exc++ Mint- Mint Mint Mint Mint Mint Mint
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Moterial used is FibreNyte carvas, a 21st locative systems of the following systems of the fibre systems of the fi

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AB 201 Waist Ralt

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AB-301 Waist Belt AB-302 Waist Belt

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Feature the very latest HDR (Fligh Dynamic Range) optically clear nanoparous coaling for outstanding imaging performance with the benefit of flouch dry' from the printer.

New Smooth Gloss/Smooth Pearl Finishes

Hama Wireless Remote Hos a serial release and time exposure wit o range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" input, Features a two-stage release key, which is autofacus, and release Velbon GEO Series Tripods

T Use a unique Carbon-Fibre & Basali composite

GEO E540 (shown) £185.00 GEO E430 GEO E440L GEO E530 GEO E540L GEO E630 GEO E640

Gitzo GT1541T Traveller Tripod

Unique patented 180° folding mechanism accommodates the head inside the folded legs and makes this the smallest folded tripot for its open size and number of sections. Moximum. Morets height: 140cm. Lag sections: 4. Weight: 1.0kg. Win height: 36cm. Closed length: 39cm. Load capacity: 8kg. Carbon fibre. GT1541T Traveller Esse web GK2580TQR Traveller MORRIS SAVE YOU ESS! Esse web GK2580TQR Traveller MORRIS SAVE YOU ESS!

Cullmann Nanomax 250 Tripod

Feature's a 3-way pan & fil head, quick release system, comfort leg wraps, comes complete with carrying case. Weight - 1000g. Maximum height incl centre column raised - 140cm. Maximum height without centre column raised - 121cm. Minimum height - 29cm. Folded length - 49cm. anomax 250 £49.30 £39.90 £39.90 £39.90

Nanomax 250 Nanomax 220 Nanomax 260

Optech Rain Covers

Optech Rainsleeves £4.95
Shoot through the eyepice for a clearer view. The
drowstring clearer will fit any lens from 7 inches
in diameter to 18 inches. Pack of two.

Optech Rainsleeve Flash
£6.95
works in the same way as the original Optech
positionals as the indistribution to recompedate a Rainsleeve but is designed to accomodate a hotshoe-mounted flash. Pack of two.

Optech Camera Straps NEWII For those busy photographers who always need a camera safely to hand.

Optech Grip Strap

The ideal comfort strap designed for large, beavy carnera equipment. Patented internal

control stretch system.

Optech Super Classic

Platented weight reduction system makes the
PRO STRAP* absolutely essential for prolonged
use of heavy comera equipment.

Optech Pro

£14.95

e slim design and easy-to-use connection stem make this a comfortable, functional no for most common to the control of the con

optech EZ

Celestron Scopes

All of the Celestron scopes listed here can be attached to your camera via a T mount adapter (sold seperately), for digiscoping and super telephoto photography.

Ultima 80ED 45° MORRES SAVE YOU \$120!

Ultima 100ED 45° MORRES SAVE YOU \$532!

Ultima 100 45° MORRES SAVE YOU \$532!

Delkin Universal Charger

£446.95

£137.95

This little uni charger allows you to charge ANY TWO digital camero batteries at the same time. That's right, charge your BR-511 DSLR battery while your point and the same time, or charge your flash unit's ANS while your camero battery charges on the same charger at the same time, or charge your flash unit's ANS while your camero battery charges on the other side - all on one device! With interchangeable battery-specific charging piotas, the charging possibilities are endless. World travel thindly with 110/220V automatic switching, and a car charger for on-the-go power.

Universal Charger Charging Plates (See web for available fits) each £2.99

Ansmann Digicharger Vario Pro

Provides short charging-times & contacts adjustable to both horizontal and vertical direction make it possible to charge nearly all Li-lon bathery pocks. As an addition, feature it can be used as an energy source for USB applications, for example MP3 or computer devices. If needed, it is possible to use a connected Li-lon battle pock as a power source for USB device.

Digicharger Vario Pro

Ricoh GX200 Viewfinder Kit

Ricoh GX200 + Viewfinder £324.0 NICON CAZUU + VIEW HA-2 Hood and Adapter DW-6 0.79x Conversion Lens TC-1 1.88x Conversion Lens LC-1 Self Retaining Lens Cap SC-45 Soft Leather Case DB-60 Spare Battery

Ricoh GRDIII

With a fast f1.9 28mm equivalen prime lens and a new 10MP sensor with larger pixel pitch, a 920,000 dots LCD, new imaging in combination with the n

Ricoh GRDIII + FREE 4Gb card £474.00 GH-2 Hood and Adapter
GW-2 0.75x Conversion Lens + Hood
GV-1 Optical ViewInder 21/28rum
GV-2 Optical ViewInder 28mm
GF-1 Automatic Flash Gun
GF-1 Leather Strap
GC-1 Leather Case
DB-60 Spare Battery

Ricoh CX2

A 9.29 million pixel corners with a CMOS image sensor. Zoom range on this model has been increased to an incredible 28-300mm, without any noticeable increase in body size & weight. This is a truly pocketable compact camera that delivers a whole host of innovative features inc high speed shooting, electronic level indicator, face detection etc. Large 3' 920K dat LCD.

Ricoh CX3 Black, Two Tone & Violet £234.00
SC-80 Leather Case
DB-70 Spare Bothery £22.90

Interfit i Sync 4 Wireless Trigger



The Interfit STR130 i Sync 4
wireless and optical receiver has 4 independent radio channels for use where milliple photographers may be using wireless finggers, such as at a wedding etc. Now you can set the channel and still keep an shooting without interference from other photographers. A major

without interference from other photographers. A mo benefit of the receivers is the ability to switch between ireless triggering £49.99

Sync 4 STR130

Interfit Strobies EFX Kit includes... 2 x Honeycombs grid - 20° & 30° 1 x Snoot, 1 x Veicro strap,

1 X Soft carry case.
Strobie EFX Kit MORRIS SAVE YOU 56! \$74.90
Portrait Kit Includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndors set, 1 x Snoot, 1 x Honeycomb,
1 X Soft Carry Case
Strobie Portrait Kit MORRIS SAVE YOU 520! \$99.90
Please note that to use these Strobies kits with your own
flashgun, you will olso need...
Strobie Flex Mount (all fits)

Interfit Flash Trigger

Flash Trigger INT492 Interfit Light Stand Adapter

Designed to convert your lighting stand to hold an umbrella and a hotshoe flash gun Adapter Kit STR117

Nikon Camera Cases Nikon CF-DC1 semi-soft camera case for the D40 /D40X and D60 Digital SLRs with lenses up to 18-135mm.

Nikon CF-DC1 CF-DC80 (Fits D80/80 + 18-105mm) CF-DC200 (Fits D200/300 + 18-70mm)

£39.95 £58.95

Nikon Remote Controls Plugs into the accessory terminal of a Nikon D90 comero to allow the shutter to be released without pressing the shutter button to avoid shake.

Nikon MC-DC2 £22.95

MC-DC1 (Fis D70x/80) £29.95

MI-L3 Infra Red (Fits D40, D40X, D60, D60X, D50, D70, D70s, D80, D90) SAVE £5





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NON 500/600mm F4LIS IN STOCKSlow (ON D3.s.x/D700D300s—IN STOCK Slow NON 1D-MK1V/1DS-111 IN STOCKSlow	HASSELBLAD H2.COMPLETE NEW £3475 HASSEL 202FA COMPLETE £1745-£2175	SEKONIC L718/778 DUALSPOT £275-£495 SIGMA 180f2.8 1:2 MACRO.NAF £475 SIGMA 70-200mm f2.8DG/CAF/NAF £525	SINAR 5x4,10x8£345-£1725 LARGE FORMAT LENSES APLENTY	HASSEL 300mm-H, Superb£1975 HASSEL CW(+CX1)winder£245-£395	55mm Perspective Control(Shift) from £345 70mm C, leaf shutter£125-£159	NIKON DW31 – F5
NON 10-MK1V/105-111 IN STOCKEloW Non EOS 5D MK11 IN STOCKEloW Non Extenders.speedlitesEloW	HASSEL 40mm CF-FLE/asnew .£995-£1995 HASSEL 40mm CFE-IF .£2595-£3475 HASSEL 250mm FE/ASNEW .£895-£1345	SIGMA 135-400.CAF/NAF.NEW? £399 SIGMA 170-500DG.CAF?NAF.SONY £545 SINAR NORMA 10x8&5x4.superb £1245	WALKER TITAN 5x4,nice £PLEASE ASK £995	Hassel 140-280mm user	55mm.80mm.150mm leaf shutter each £275 80mm f1.9/110mm C/N£145-£245 80mm f4 Macro+tube.asnew£375	NIKON PHOT TN, bl+ 50,asnew £NEG NIKON F2,BL,Very Clean £375
MA 20f1.8,30f1.4 CAF/NAF£399 MA 10-20mm CAF/NAF/SONY£389	HASSEL/METZ 4504 TTL FLASH £ASK HASSEL SCA 390 ADAPTER £145 KONICA HEXAR RF+50mm £875-£1495	SIGMA 14mm/2.8 PENTAX-AF £375-£545 SIGMA 10-20 CAF/NAF/PAF £275-£349 SIGMA 12-24mm CAF/NAF £445-£525	Canon XL1, XL1s Kits£1295-£1595	HASSEL 205 TCC comp from£2995 Hassel 205TCCPrototype £neg 903/905SWC/UNUSED £2995-£4295	120mm f4 Macro 1:1 £395-£745 150mm f2.8.A £395 150mm.210mm C/N £125-£225	NIKON F2AS+MD3, Nice £795 NIKON MD4 (F3) unused £199
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IMA 105 MICRO CAF/NAF/SONY\$375 IST NIKON/CANON LENSES & ACCS £LOW NKO PRO-300 1.4/2x CAF/NAF£179	LEICA M8.BL/CHR/NEW?£1875-£2475 LEICA UV/IR FILTERS,NEW?£ASK LEICA SUMMARIT-M,35,50,75£ASK	SONY HDV Z1E PRO-CAMCORDER £2275 SONY HDV HC5 HIDE CAMCORDER £599	PANACONIC DVC PRO £ask SONY PD150/170/NEW £875-£1475	EXPAN 45mm/NEW? £375-£575 EXPAN 90mm/NEW? £445-£695	120 hacks Polaroid backs from £65	NIKON 135mm f5.6 COPAL
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W. SSEL H3D-11 39MP,(SPECIAL)CNEG	LEICA SUMARIT L39 5cmf1.5 ASNEW £595 LEICA 5cm-SUMMARIT UV/HOOD£ASK	TAMRON 300mm 12.8 MF£495-£875 WALKER TITAN 5x4 superb £995	SONY HDV Z1E Nice £2245 SONY HDV HC5, new? £2545	60-120mm FE, NEW £1995 H2 COMPLETE, NEW UK £3695	MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL	NIKON EN-EL7 battery, new £39 NIKON MB-18,F75, new £69
SSEL 39MP BACK, ANY FIT	LEIGA 28mm 12 APO/6BIT£1775-£2195 LEIGA 35mm 12 M/NEW£775-£1895	WIDELUX 150 PANORAMA/120). £1645-£1995 WESTON EUROMASTER-11, NEWCELLS £159 YASHICA DENTAL-11, 100mm MICRO £475	Various amateur/pro camcorders£ask BRONICA – LARGE STOCKS – PLEASE	205FCC.complete.UNUSED £5995 500SWC/M Superwide £995-£1895 2000FCW+80mm-F+A12 from£795	MINOLTA/SONY ALPHA-LARGE STOCKS.PHONE/FAX/EMAIL	NIKON MB-16,F80, new £89 NIKON EH-62A ac adapter £69
0-DIGITAR 28-120mm IRIS/COPALENEG SITAR 60,80,90,100mm-ELECTRONIC	LEICA 35mm 11.4/ASPH £995-£2145 LEICA 50mm 11.4/ASPH £695-£1795	ZEISS BIOTAR 7.5cm f1.5(M42) Eneg ZEISS 40/120mm PO.ROLLEI SL6008 EASK ZEISS 300mm f2.8APO CONTAX AE EPOA	PHONE/EMAIL US	500/553ELX Bodies £375-£995 553ELD Digital body/asnew £1275-£1995	NIKON AF	NIKON D50 battery grip – Hahnel £89 NIKON LS30 Coolscan III £295 NIKON EN-EL2 Clpx 35-4500 £39
AF/ROLLEI6008 40/80/180mm£NEG AF/ROLLEI 55mmTilt&Shift£NEG	LEICA 50mm f2M/NEW£595-£1375 LEICA 50mm f1 NOCTILUX 1st&2nd .£NEG LEICA 50mm f1 6-bit.UNUSED£POA	ZEISS 300mm 14 CONTAX AE £399-£525	EOS 1DS MK111 LOW USAGE £3750 EOS 1D MK111/UNUSED? £1795-£2275	503CX/CXI+80CF+A12 £895-£1375 500C/CM.complete Various £445-£995	F6 BODY/unused? £995-£1495 F5/BOXED.unused £345-£995 F100 body/boxed.unused £245-£495	NIKKOR 85-48 lens Nikkorex£169 OLYMPUS 180mm f2.8£445-£575
OFOTO 7a12/2400/7b PROFLASHENEG	LEICA M1, M2R, really nice £neg LEICA M2, M3, M4-2/P £ASR	ZEISS 35mm 12.BLACK-CONTAREX£995 ZONE-V1 SPOTMETER (NOT LED) £375	EOS 1DS MK11,UNUSED£2795 EOS 1DS MkII£1775-£2375	500C.500CM Bodies £95-£225 500EL/M bodies £145-£275	F3AF+80mm 12.8Af,asnew ENeg F90/F90x/asnew/unused? From£99	OLYMPUS 35mm f2 from£145 OLYMPUS 35mm shift lens £395-£495
OTERICA/EXOTICA/CLASSICA PLE PWRBK G4 1 667 17" EASK	MINOLTA CLE.28.40.90.0UTFIT £1699 LEICA M4.CHR/BOXED/ASNEW £NEG	ZUIKO 21mm f2 OM, SUPERB £795 ZUIKO 24mm SHIFT/ASNEW £1495-£1995 ZUIKO 350mm f2.8(OM)BL.CASED £NEG	EGG ED (DOVED & MAILUREDO CAPACIO	30mm Distagon/CF/UNUSED? £1675-£3795 40mm Distagon.C/T/CF/FLE£895-£1925 50mm f2.8 DistagonF/FE£525-£1195	F801/801S/unused £75-£225 F4/S/E/8XD UNUSED £225-£995 F4 Polaroll Back £ask F50/55/60/65/70/75 from£49	OLYMPUS 500mm f8, as new£475 OLYMPUS 60/70mmPEN-FTea£495
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PA LENSES 24-500mm £ASK 0-SYMMAR 480mm(10x8-12x16)NEG	LEICA M6 PLATINUM+50f1.4.boxed .£4995 LEICA M6 TITANIUM/UNUSED £1475-£1695 LEICA M6/TTL.CHR/BL-UNUSED£1695	SONY-MINOLTA FANS—NEW SONY 35mmt1.48c995, 85mmt1.4Zeiss ZA£975, 70-200mmt2.8£1350, 500mmt8£499, 2xverter£279, 100mmt2.8macro£455.	EOS 1/N/HS bodies £145 - £375 EOS 3/BOXED/ASNEW £195-£495 EOS 5.50D bodies £125 - £225	60mm Distagon f5.6 £ask 80mm f2.8 F7C/CT/CF-E £225-£775 100mm Planar/T*/CF/CFi £495-£1695	14mm/18mmf2.8 AFD £795-£995 20mm f2.8AF/D £245 - £425 24mm f2.8 AF/D £175 - £295	OLYMPUS PEN-D£99-£195 OLYMPUS XA,SERVICED£125-£175
O-SYMMAR 480mm(10x8-12x16)NEG C HASSELBLAD 35/75mm LENSEASK C HASSEIBIAD+45mmfrom£2675	LEICA M7/Boxed/UNUSED? £1375-£1995	2xverter(279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11- 18mm£375, 18-250mm£375, 18- 70mm£109, 75-300mm£159, HVL-	EOS 5.50D bodies £125 - £225 EOS 10/100 300/V/new £69 - £169 EOS 600/620/650 £45 - £85 EOS FE(manual) £49 - ₹89	100mm Planar/T*/CF/CFI £495-£1695 110mm 12 F/FE/NEW? £595-£1475 120mm 15.6/chr/81 £425-£695	28mm f2.8 AF/D £105 - £195 105mm f2.8 Micro-AFD £345-£475 85mm f1.8 AF/AFD £145-£295	OLYMPUS XA4+A1L Flash £225 OLYMPUS PEN-FT, black £395
SSA L/T/R-2-3-4 BODIES£135-£495 SSA-R LENSES/12-90mm\NEW £ASK	LEICA R8/R9 body £425-£875 LEICA PRADO-66 +300mm f2.8 £NEG LEICA PROJECTOR LENSES NEW £ASK	Tumit 109, 75-300mm; 159, 191- RLAMringflash£299, HVL- F42AMflash£179, AC-VQ900£125, VG- 830grip£129, VF-62circpol£79, VF- 62N0filter£69, VF-62£49	EOS EF(manual) £49 - £89 EOS 500/N/1000/t/n £39 - £79 EOS 1X, 1X7 APS £89 - £145	120mm Makro CF/i/CFE £795-£1995 135mm Makro-PlanarCF £ask 150mm F2.8 F/FE/NEW? £425-£1295	180mm 12.8 AF/D £245-£495 200mm 13.5 IFED-F3-AF £Neg	OLYMPUS T45 FLASH outfit
ONICA RF645+65/UNUSED?	LEICA REPROVIT 11a Outfit	B30grip£129, VF-62circpol£79, VF- 62NDfilter£69, VF-62£49	EOS 1 Polaroid back £offers 20mm f2.8USM/asnew £195-£275	150mm F4 C/T/CF/CFi	300mm 12.8 AF/D £895 - £1995 300mm 12.8 AF Tamron LD-IF £995	OLYMPUS TCON-17+ADPT£125 OLYMPUS TCON 14B Pro Verter£ask
ONICA EC/S2A, comp£195-£399 ONICA SQA/i+lenses 40-500mm£ask ONICA 60/180mm PE.ASNEWea£475	MAMIYA RZ67-11+110.BXD, UNUSED. £995 MAMIYA 645 AFD COMP £995-£1395 MAMIYA 35mm AF £525-£745	SIGMA300mmf45525, SIGMA400f5.65545, S IGMA70-3000GMAKR05115	24mm f2.8/asnew	250mm C/CT/CF/CFi £375-£1395 250mm F4 F/FE/NEW £775-£1575 350mm f5.6 C/Ct from£675	300mm f4/AFS/asnew £495-£845 400mm f2.8 AF/I/S £2495-£3995 500mm f4P(notAF)/asnew £1750-2495	OLYMPUS Li-30B battery, new£29 PANORAMA 35mm CAMERAS£ASk
ONICA 110/4.5 PS1:1.NEW? £795 ONICA 105/4.5 PE1:1.NEW? £645	MAMIYA 120-A MACRO 645/AF £595-£899 MAMIYA 150mm 12.8.645	USED DIGITAL SLR CAMERAS AND LENSES CANON 1DS MK111,LOW USAGE	28mm f1.8/NEW £275-£395 28mm f3.5 Nikkor.PC £995	350mm f4 FE/NEW? £2475-£3995 500mm f8 App-Tessar	17 - 35mm AFS £825-£1395 20 - 35mm f2 8AFD £425-£695 20 - 35mm f2 8D Tokina ATX £375	PENTACON 6TL + 80mm £175 PENTACON 6 fit Lenses £ASK
NON 1DS MK111,LOW USAGE£3/50 NON 1D MK111/UNUSED£1875-£2275 NON WFT-F2 TRANSMITTER £475-£599	MAMIYA 7/7-11 Body	CANON 1D MK111/UNUSED? £1995-£2575 CANON 1DS MK11 £1595-£2275 CANON EOS 1D MK11/n £895-£1425	50mm f1.4USM/NEW UK	140 – 250mm Variogon. from £795 Extender 1.4E/2XE from £475 PM45/PME45/ASNEW £375-£1295	20 – 35mm f2.8D Tokina ATX	PENTAX Z1/Z1P
NON 1DS MK11, ASNEW, UNUSED? £2795 NON 1DS MK11 £1595-£2275	MAMIYA RZ PHASE 1 PLATE £475-£675 MAMIYAFI EX 55mm/105DS/180S _eaf-275	CANON EOS 1DS/asnew. £995-£1275 CANON EOS 1D £375-£545	85mm f1.2L/L11 £1225-£1725 100mm f2/f2.8 Macro £225-£395	PM5/PME5/UNUSED? £245-£475 PME51/BXD/UNUSED? £275-£595	28 – 70mm AF/D	PENTAX AF SIGMA105MAKRO£295 PENTAX SUPER-A MOTORDRIVE£145 PENTAX 2000mm f13.5 ASNEW£PDA
NON EOS 1DS/asnew £775-£1075 NON EOS 1D MK11/n £745-£1275 NON EOS 1D/RYD/ASNEW £475-£725	MAMIYA 6,6x6cm Folding (MIOJ)	CANON EOS 5D	300mm t2.8L/IS £1895-£3495 300mm t2.8 SIGMA EX.NEW £1745 300mm t4 Sigma APO-HSM £475	Magnifier PM/E 90.51, NEW. £149 PM90/PME90/BOXED/UNUSED? £225-£795 NC2 Prism/Early Meterprism £69-£175	28 – 85mm AF/asnew £145 -£245 35 – 70mm f2.8 AF/D £295-£445 35 – 135 AF	PENTAX Spotmatic F, BI + 55mm \$225 PENTAX 24mm f3.5 Screw,rare \$295
NON EOS 5D/BXD/ASNEW £799-£975 NON EOS 50D ASNEW/NEW £625-£725	MINOLTA/SONY 17-35 (2.8-4.NEW £595 MINOLTA/SONY 28-70(2.8 SIGMA £225	CANON 50D/BXD/NEW UK £575-£699 CANON 20D + 18-55 £295-£395	300mm 14 L/IS/asnew	HC-3, HC-3-70 Prism £145-£275 A12,A16,A24/Latest/NEW? £89-£595	80 – 200mm 12.8 AF/D £425 - £795 80 – 200mm 12.8 AFS £995-£1275	PENTAX Sigma 14mm f2.8 AF
NON EOS 30D/40D/ASNEW£345-£525 NON 24mm, 45mm Tilt&Shift£895	MINOLTA 70-210f4, CASED, ASNEW £295 MINOLTA APO 100-300/400mm£295-£695	CANON 300-400D+18-55	400mm f5.6 APO-SIGMA HSM £575 500mm f7.2 SIGMA COMPACT £395 500mm f4.5L/f4-L IS £1895-£4695	A24 back latest £169-£395 12-on/Pola-80 Backs £69-£99	80-400mm Tokina ATX	PENTAX LX MOTORDRIVE £245-£445 PENTAX SMC-A 28-135mm £295
NON EOS 5.30V.T90.UNUSEDeaE375 NON F1n ASNEW UNUSED £1125	MINOLTA/SONY 170-300 SIGMA DG £545 MINOLTA/SONY 600f8 SIGMA NEW? £575 MINOLTA/SONY 35-105f2.8 TMRN £475	BG ED3-D30.D60.10D £69 - £89 FUJI \$1/\$2/\$3PR0 £169-£399 KODAK P20 FLASH NEW £99	600mm 14L/IS	70mm Magazines	MF15/19/21/22/25/26/28 £69-£245	PENTAX 67 fit 45mm to300mm£ask Projectors, converters,cases,bags.
NON SPEED FINDER-FN £245-£395 NON FD 17/20mm/ASNEW£325-£495	MINOLTA/SONY 50mm MACRO, asnew £275 MINOLTA-AF 135mmf2.8£275-£345	Kodak DCS Pro(C,N)/new?£ASK Kodak DCS Pro14N/512£545-£745	10-22mm EFS/NEW £499-£695 16 – 35mm t2 8L/asnew £725-£995	Tubes 8mm to 56E, £49-£139 Bellows,Semi/Auto £195-£445	MF-24 250-Exp, Action Finder-F4Neg MC30.MC20 Remotes/New£39 -£79	Flashguns , Enlargers PHOTON B. 800W redhead kit£395
NUN FD 24mm 11.4L	MINOLTA DYNAX 7.9/NEW? £145-£575 MINOLTA SPOTMETER-F £275	Kodak DCS 420.520C.760 £offers LEICA DIGILUX-3 +14-50 £895 Minotta BD175(Dynax Mount) Foffers	17 – 40mm f4L/asnew £495-£575 20 - 35mm USM from £185 20 – 35mm f2.8L £375-£595	Pro-Lenshades, various £ask Winder-F, Winder-CW £195-£395 Cable release-Winder CW £40	Nikon filters, several£ask Nikon MF HUGE STOCKS-PLEASE	PHOTON B./KINO DIVA light £ask POLAROID 10x8 Processor £ASK
	MINOX MOC/TOURING ASNEWea£495 NIKKOR 65f4,90f4.5COPAL£795-£1175	Minolta RD175(Dynax Mount)	24 – 70mm f2.8L £695-£925 24 – 85mm USM £165-£245	Filter 93 POLA/CR, NEW £ask Filter series 60 CB1.5 £ask	PHONE/FAX/EMAIL	PERIFLEX GOLD* +50 12.8
NON FD 300mm f2.8£745-£1395 NON FD 400mm f2.8.800mm5.6£NEG	NIKON F6 body/UNUSED £995-£1545 NIKON S3 2000 KIT.UNUSED £offers	SONY A100/350/700 bodies £189-£475 SONY VGC 70-A700 GRIP £145-£175 SONY 75-300mm/70-300G £145/£575	24-135mm TAMRON SP £275 28 - 70mm 12.8L £475- £695 28 - 80mm 12.8-4 £545	Polarising Filter S60 New £185 Polarising Filter S70 NEW £225 Softar I,II,III S60 new £ask	OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL	RICOH GR1/1s/1v £165-£345 RETINA I/1a £69-£115
NON V1/V11+50mm(L39)	NIKON SP Sp.Ed+35f1.8,NEW? £4275 NIKON 35Ti/unused? £245-£425	NIKON D70/70s/D100 £185-£295 NIKON D70S, BOXED, UNUSED £395	28 – 105mm/MK11	Softar 1 series 70,NEW	PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL	RETINA REFLEX 4
NON FOS 100mm MACRO \$265-\$375	MILLON DOTUDOVED A MILLORDO CADE COTE					
NON EOS 14mm f2.8/11 £1195-£1695	NIKONOS IVAV+35/UNUSED? "£295-£795	MBD100 Grip/new(D100) £69-£99 Nikon D1/X kit/asnew £225-£495	28-300L-USM/ASNEW £1495-£1995 35 - 105,35-135 USM £85 - £165	Step up ring 60-70 £ask Flashguns/ Brackets £129	PROJECTORS HUGE STOCKS PLEASE PHONE	ROLLEI SL35,GERMAN,BOXED £Neg ROLLEI 2.8GX PLATIN ANNIV £1995
NON EOS 14mm f2.8/11£1195-£1695 NON EOS 15mm FISHEYE£395-£495 NON 180mm L. MACRO,UNUSED .£1125 NON 300mm f2.8L/asnew .£1425-£2575	NIKONOS 1VAAY-35/UNUSED? .£295-£795 NIKON PC-SHIFT 28mm .35mm . £ask NIKON 14mm/18mm /2.8AFD .£745-£995 NIKON 8mm f4D SIGMA FISHEYE .£495	NIKON D1/X kit/asnew £225-£495 NIKON D2H £595-£995 NIKON D2X/D2XS £795-£1275		Flashguns/ Brackets £129 WELL-USED BODIES LENSES £TO CLEAR D-Flash-40 /asnew £275-6425	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL	
NON 300mm f2.8L/asnew£1425-£2575	NIKON 14mm/18mm f2.8AFD£745-£995 NIKON 8mm f4D SIGMA FISHEYE£495 NIKON 8mm f2.8AIS.RARITY£3295 NIKON 15 13.5AIS/asnew£675-£1295	NIKON DT/X KIT/ASNEW £225-£495 NIKON D2H £595-£996 NIKON D2X/D2XS £795-£1275 NIKON D3 D700 D300/UNUSED? £ASK NIKON D80/D200/ASNEW £375-£599 OLYMPUS £1/BXD/ASNEW £245-£375	35 - 105.35-135 USM £85 - £165 35 - 350mm	Flashguns/ Brackets £129 WELL-USED BODIES, LENSES £10 CLEAR D-Flash-40, /asnew £275-£425 HASSEL/METZ 4504 TTL FLASH £295 LEICA M	ROLLEIFLEX - 6x6,35mm HUGE STOCKS	ROLLEI 2.8GX PLATIN ANNIV. £1995 ROLLEI 6000 HIGH-D SCREN £145 ROLLEI 6001/3/8 comp £595/595 ROLLEI 6006 COMPASNEW £699 ROLLEI 6006 £675-£1195
NON 300mm f2.8L/asnew£1425-£2575 NON 300mm f4L/IS/asnew£599-£1095	NIKON 14mm/18mm f2.8AFD\$745-\$996 NIKON 8mm f40 SIGMA FISHEYE\$496 NIKON 8mm f40 SIGMA FISHEYE\$296 NIKON 8mm f2.8AIS_RARITY\$23296 NIKON 15 f3.5AIS/asnew\$675-\$1296 NIKON 16mm f2.8D Fish\$2395-\$575 NIKON 16mm f2.8AIS_asnew\$675	NIKON D11X Ktr/asnew 2225-4345 NIKON D2X 2595-5995 NIKON D2X D2XS NIKON D2X D2XS NIKON D3 D700 D300 AVINUSED? CASK NIKON D3 D700 D300 AVINUSED? CASK NIKON D3 D700 D300 AVINUSED? CASK D1X D1X D1X D1X D1X D1X D1X D1X D1X D1X	35 - 105.35-135 USM £85 - 2163 \$5 - 350mm L £845-1354 70/75-300mm IS/NEW £295-£415 50-50mm IS/04-DG NEW £855 100-400mm IS/04-DG NEW £895-£1175 70-200mm 12.85IGMA-DG £895-£1175 70-200mm 12.85IGMA-DG £8545 170-500mm SIGMA asnew £545	Flashpuns Brackets	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS,FOLDERS. ASK US	ROLLEI 2.8GX PLATIN ANNIV. £1995 ROLLEI 6000 HIGH-D SCREN £145 ROLLEI 6001/3/8 comp £595/5/995 ROLLEI 6008 COMPASNEW £699 ROLLEI 6008 integral II as new £neg ROLLEI 6008 Integral II as new £neg ROLLEI PD /5 400250mm lenses £ask
NON 300mm f2 8L/asnew .£1425-£2575 NON 300mm f4L/IS/asnew .£599-£1095 NON 400mm f2 8L/11 .£2850-£3795 NON-SIGMA 40015-6 HSM .575 NON 600mm f4L/IS .£3475-£5950	NIKON 14mm/18mm 12,84FD .2745-6995 NIKON 8mm 40 DISBM FISHEYE .2495 NIKON 8mm 12,84IS,RARITY .2225 NIKON 15 13,54IS/asnew .675-1295 NIKON 16mm 12,84IS,asnew .675 NIKON 16mm 13,5 AIS .245-6895 NIKON 18mm 14, AI,rare .2745 NIKON 18mm 14, AI,rare .2745 NIKON 18mm 14, AI,rare .2745 NIKON 18mm 12,84IS,asnew .2845 NIKON 18mm 12,84IS,asnew .2845	Mixon D1/X utrasnew 5225-4485 MixON D24/TXSS 555-5985 MIXON D2X/TZXS 555-5985 MIXON D2X/TZXS 555-5985 D4X/TXSS 575-51275 D4X/TXSS 575-51275 D4X/TXSS D4X/TXSS	35 - 105 35 - 135 USM	Flashpuns/ Brackets \$129 WELL-UISED BODIES LENSES \$170 CLEAR D-Rash-40/Issnew \$275-\$425 HASSEL/METZ 4504 TIL FLASH \$275-\$425 LEICA M KONICA HEXAR-RF KIT \$295-\$1495 FOCOMAT 11c(Last)-ILFD 500HD \$1896 LEICA MB BICChr/BXD UNUISED \$685. FOCOMAT 15c(Last)-ILFD 500HD \$1896 LEICA MB DIFES \$285. LEICA MB DIFES \$2	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL British/German Classics,folders. Ask US Studio Lighting/Pro Flash Phone/Email	ROLLE1 2 86X PLATIN ANNIV \$1965 BOLLE1 8000 HIGH-D SCREW \$145 ROLLE1 6001 73/8 comp \$595;293 ROLLE1 6000 ROMPASNEW \$295,200 ROLLE1 8000 Integral II as new \$297.54:1195 ROLLE1 8000 Integral II as new \$297.54:1195 ROLLE1 910 A610250mm leness \$285 ROLLE1 P10 A40:250mm leness \$285 ROLLE1 P10 A60:00 PROJECTOR \$595 ROLLE1 P10 A6000 PROJECTOR \$595
NON 300mm f2.8L/asnew £1425-£2575 NON 300mm f4L/IS/asnew £599-£1095 NON 400mm f2.8L/11 £2880-£3795 NON-SIGMA 40015 6 HSM £375-£3950 NON 600mm f4L/IS £3475-£3950 NON 11-17mm TAMRON £375	NIKON 14mm/18mm 12,84FD . 2745-5995 NIKON 8mm 14D SIGMA FISHEYE . 495 NIKON 8mm 12,84IS,RARITY . 32395 NIKON 15 13,54IS/asnew . 6675-61295 NIKON 16mm 12,80 Fish . 2395-6575 NIKON 16mm 12,84IS,asnew	Mixon D17X titlasnew E255-4495	35 - 105 .35 ·135 USM	Fashquary Braphets WELL-USED BOIDS LENKES _ FTO CLYA D-Rish +0 Josney LEICA M KONICA HEXAR-RF KIT	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS,FOLDERS. ASK US	ROLLE1 2 86X PLATIN ANNIV \$1965 BOLLE1 8000 HIGH-D SCREW \$145 ROLLE1 6001 678 comp \$595;998 ROLLE1 6006 COMPASNEW \$690 ROLLE1 6006 COMPASNEW \$690 ROLLE1 6006 integral II as new \$190 ROLLE1 970 A 6402250mm lenses \$285 ROLLE1 PD 140-2800mm \$190 ROLLE1 PD 140-2800mm \$190 ROLLE1 PD 140-2800mm \$195 ROLLE1 SL66 METERED HOOD \$195 ROLLES LL66
MON 930mm Hz, BL/asnew £1425- £2575 MON 930mm Hz, II/Sasnew £599- £1095 MON 400mm Hz, BL/11 £2850- £3795 MON 400mm Hz, BL/11 £2850- £3795 MON 600mm Hz, II/S MON 600mm Hz, II/S MON 11-17mm Hz, II/S MON 14-17mm Hz, II/S MON 653 F2, II/S MON 658	NKON 14mm/15mm r 2.8AFD _ 2745-5945	Mixon D17X tritasnew 5225-4485 MixON D247-000 M	35 - 103 35 - 135 USM 285 - 2165 - 2365 - 2360m	Fashquars Braphets	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHOWEEMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA GC-1100 OFFCAM CABLE C59 MINIOLTA GC-1000/RC-1000/EC1000 E49 SPECIALS ALPA 6 E, 941 Old blodies £295-295 ALPA 6 E, 1151 blodies £295-295-1995	ROLLE1 286X PLATIN ANNIV 1985 ROLLE1 6000 HIGH-D SCREW 1545 ROLLE1 6001 KIPS comp 55955Y895 ROLLE1 6000 COMPASNEW 5690 ROLLE1 6000 COMPASNEW 5690 ROLLE1 6000 HIGH 1800 HIGH 1800 ROLLE1 6000 HIGH 1800 ROLLE1 PD 1400-250mm Insers 5285 ROLLE1 PD 1400-250mm 1985 5285 ROLLE1 SL66 METERED HOOD 1295 ROLLE1 SL65 KIPS 459 Prison 1515-5225 ROLLE1 HIRTS, ROLLE1 MAR 1-3 2800 ROLLE1 SL65 KIPS 459 Prison 1515-5225 ROLLE1 HIRTS, ROLLE1 MAR 1-3 2800 ROLLE1 SL65 MOTERED HIRT 1000 MIN 3245
MON 930mm Hz, BL/asnew £1425- £2575 MON 930mm Hz, II/Sasnew £599- £1095 MON 400mm Hz, BL/11 £2850- £3795 MON 400mm Hz, BL/11 £2850- £3795 MON 600mm Hz, II/S MON 600mm Hz, II/S MON 11-17mm Hz, II/S MON 14-17mm Hz, II/S MON 653 F2, II/S MON 658	NIKON 1-4mm/1 brim 17, 24AFD 1745-5995 NIKON 8 mm 42 ABAFD 1745-5995 NIKON 8 mm 42 ABAFD 1745-595 NIKON 8 mm 42 ABAFD 1745-51285 NIKON 8 mm 42 ABAFD 1745-51285 NIKON 1745-51285 NIKON 1745-51285 NIKON 1745-51285 NIKON 1745-51285 NIKON 1845-51285	Mixon D17x tirtasnew F225-4485	35 - 105 35 - 135 USM 285 - 1165 5 - 350mm I SNM- DR EW 295 - 416 707 - 300mm I SNM- DR IW 295 - 416 100 - 400mm I Skasnew 295 - 416 170 - 500mm SIGM - DR EW 295 - 416 170 - 500mm SIGM - BR EW 295 - 416 170 - 500mm SIGM - BR EW 295 - 416 171 - 500mm SIGM - BR EW 295 171 - 500mm SIGM - BR EW 295 171 - 500mm SIG	Fashquaris Prapoets WELL 195B 10015 LENKS 5 TO C129 D-Flish AD garney LEICA M 20015 LENKS 5 TO C124 RASSELMET 240-UTTL FLASH 5295 LEICA M 20015 LENKS 1 2995-C1495 KONICA HEXAR-RF KIT FD 500HD . Plong EICA M 98 ENGINSKO DIMUSE 5 E095-C995 LEICA M 10 DOIS 5 E095-C995 LEICA M 10 DOIS 5 E105-C995-C995 LEICA M 20016 LENKS LEICA M 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 2 20016 LENKS	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL STRINGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLEAH PHONE/EMAIL MINIOLITA 0C-1100 OFFCAM CABLE 559 MINIOLITA 0C-1000/INC-1000/IECT000 £49 SPECIALS ALPA 6x 9x 1004 Inch Inch 1004 Inch Inch 1004 Inch Inch Inch Inch Inch Inch Inch Inch	ROLLE1 286X PLATIN ANNIV 1985 ROLLE1 6000 HIGH-D SCRED 1545 ROLLE1 6001 GOODPASKEW 5895 ROLLE1 6000 GOODPASKEW 5899 ROLLE1 6000 GOODPASKEW 5899 ROLLE1 6000 HIGH 5000 HIGH 5000 ROLLE1 PDD 1400250mm lenses 2898 ROLLE1 PD 1400-250mm lenses 2898 ROLLE1 PD 1400-250mm 1595 ROLLE1 SL66 METERED HOOD 1295 ROLLE1 SL65 METERED HOOD 1295 ROLLE1 SL65 METERED HOOD 1595 ROLLE1 SL65 METERED 1595 ROL
MON 930mm Hz, BL/asnew 61425-52575 MON 930mm Hz, IK/asnew 6199-61095 MON 400mm Hz, IK/asnew 6199-61095 MON 400mm Hz, IK/asnew 6199-61095 MON 400mm Hz, IK/asnew 6199-61095 MON 600mm Hz, IK/asnew 6199-61095 MON 1-17mm HSHEYE* MON 1-17mm H	NIKON 14mm/15mm t 2.8AFD _2745-5985 NIKON 8mm 40 1506A FISHET _ 436 NIKON 8mm 40 1506A FISHET _ 436 NIKON 8mm t 2.8AIS. RANRI T _ £226 NIKON 15 15.3AIS. 2485-5895 NIKON 15 15.3AIS. 2485-5895 NIKON 15 mm 13.5 AIS _ £485-5895 NIKON 15 mm 13.5 AIS _ £485-5895 NIKON 15 mm 13.5 AIS _ £485-5895 NIKON 15 mm 12.8 AIS _ £485-5895 NIKON 15 mm 12.8 AIS _ £485-5895 NIKON 15 mm 13.5 AIS _ £485-5895 NIKON 15 mm 13.5 AIS _ £485-5895 NIKON 15 Mm 15 AIS _ £485-5895 NIKON 15 AIS _ £485-5895 NIK	MKON D17X #trlasnew 5295-4395	35 - 105 35 - 135 USM	Fashquary Braphets WELL USED BODIS LENKES _ TO CLEAR D-Flish - A0 parsex _ 1275-1425 EICH AN BODIS LENKES _ TO CLEAR RESELVIELT - 40 parsex _ 1275-1425 EICH AN BODIS _ 1275-1435 EI	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 6C-1100 OFFCAM CABLE 559 MINIOLTA AC-1000 OFFCAM CABLE 559 MINIOLTA AC-1000 OFFCAM CABLE 559 MINIOLTA AC-1000 OFFCAM CABLE 559 ALPA 56, 93, 100 bodies 2295-1995 ALPA 56, 93, 100 bodies 2955-1995 ALPA 11E, 1151 bodies 2955-1995 BESSLEET FORDON SUPER D outling bed BESSLEET FORDON HELPAR 2355-5995	ROLLEI 2 86X PLATIN ANNIV 1985 ROLLEI 6000 HIGH-D SCREN 2*145 ROLLEI 6001 KIPS 60000 \$595,5795 ROLLEI 6005 COMPASNEW \$689 ROLLEI 6008 COMPASNEW \$689 ROLLEI 6008 SINDER 11 80 NEW \$689 ROLLEI 6008 SINDER 11 80 NEW \$689 ROLLEI 900 A 4010250mm Ineres \$285 ROLLEI POL 6000 MINERES \$285 ROLLEI 1806 KIPS 1000 \$295 ROLLEI SL66 METERED HOOD \$295 ROLLEI SL66 METERED \$45 SEKONIC 1.778 SPOT METER \$45 SIGMAY 2000 FISHIPS 101 FISHIPS \$255 RIGMAY 2000 FISHIPS 101 FISHIPS \$255 RIGMAY 2000 FISHIPS 101 FISHIPS 1
MON 930mm Hz, BL/sanew £1425-£2575 MON 930mm Hz, IK/Sanew £199-£1095 MON 440mm Hz, BL/11 £2850-£3795 MON 440mm Hz, BL/11 £2850-£3795 MON 950mm Hz, IK/Saney £275 MON 950mm Hz, IK/Saney £275 MON 950mm Hz, IK/Saney £275 MON 1635 Hz, IK/Saney £275 MON 1635 Hz, IK/Saney £275 MON 1635 Hz, IK/Saney £275 MON 17-554 mr 12 81 MON 17-554 mr 12 81 MON 17-554 Fz, IK/Saney £275 MON 17-555 Hz, IK/Saney £275 MON 17-55 Hz, IK/Saney £275 MON 18-50 Hz, IK/Saney £275 MO	NKON 14mm/18mm t 2.8AFD _ 2745-5985 NKON 8mm 40 150BA FISHET _ 485 NKON 8mm 2 8AIS RARHITY	Mixon D17X tritasnew 525-5495	35 - 105 35 - 135 USM 985 - 9165 - 9365 - 936mm	Fashquaris Prapoets WELL 195B 10015 LENKS 5 TO C129 D-Flish AD garney LEICA M 20015 LENKS 5 TO C124 RASSELMET 240-UTTL FLASH 5295 LEICA M 20015 LENKS 1 2995-C1495 KONICA HEXAR-RF KIT FD 500HD . Plong EICA M 98 ENGINSKO DIMUSE 5 E095-C995 LEICA M 10 DOIS 5 E095-C995 LEICA M 10 DOIS 5 E105-C995-C995 LEICA M 20016 LENKS LEICA M 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 1 20016 LENKS 1 20016 LEICA M 20016 LENKS 2 20016 LENKS	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEMAIL BRITISH,GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 0C-1109 OFFCAM CABLE CS9 MINIOLTA 0C-1000L/RC-10000-EC10000 E49 SPECIALS ALPA 6x, 941 105 bodies £995-£1995 ALPA 11 EL, 1151 bodies £995-£1995 ALPA 11 EL, 1151 bodies £995-£1995 ALPA 11 EL, 1151 bodies £995-£1995 ESELÉR 10/CDAN SUPER D OUTER. DASS SESLÉR 10/CDAN SUPER D OUTER. DASS SESLÉR 10/CDAN SUPER D OUTER. DASS	ROLLEI 286X PLATIN ANNIV 1995 ROLLEI 6000 HIGH-D SCREN 2*145 ROLLEI 6001 KIPS 6000 S595:5985 ROLLEI 6005 COMPASNEW 8275-£1135 ROLLEI 6008 COMPASNEW 8275-£1135 ROLLEI 6008 8275-£1135 ROLLEI 6008 8275-£1135 ROLLEI 6008 Integral II as new Drep, ROLLEI PD, S 4010-250mm lenses £as ROLLEI PD 140-260mm 258 ROLLEI 515-656m PROJECTOR 2588 ROLLEI SL66 METERED HOOD 2595 ROLLEI SL66 SES 45 Prism 1595-3225 ROLLEI 1880-8 ROLLEI MARR 1-3 258 ROLLEI SL66 METERED HOOD 2595 ROLLEI SL66 SES 45 Prism 3345 SEKONIC 1.778 SPOT METER 3444 SIGMA 300mm 14 APO CAF 3225 SIGMA 600mm 16 CAF 2225 SIGMA 600mm MEOM. MD. NIK 2325 SIGMA 600mm MEOM. MD. NIK 2345
MON 930mm H2, BL Jasnew £1425- £2575 MON 930mm H2, IL/Sasnew £199- £1095 MON 400mm H2, IL/Sasnew £199- £1095 MON 400mm H2, IL/Sasnew £199- £1095 MON 400mm H2, IL/Sasnew £199- £1995 MON 600mm H2, IS MON 600mm H2, IS MON 600mm H2, IS MON 16, IS MON 16, IS MON 16, IS MON 16, IS MON 17, Sasme IZ MON 18, IS MON 17, Sasme IZ MON 17, IS MON 16, IS MON 17, IS MON 18, IS	MKON Hamm Ishma Iz ARFD Z745-5985	Mixon D17x tirtasnew F225-4485	35 - 105 35 - 135 USM 985 - 1365 - 13	Fashquars Braphets WELL-USED DIDIS LENKES TO C179 WELL-USED DIDIS LENKES TO C124 D-Flash - 40 Jannew 1275-5425 WELL-USED DIDIS LENKES TO C164 MASSELMEET 240 TITL FLASH 2295 LEICA M. KONICA HEXAR-PE KIT 2995-21495 FOCOMAT 11c, (Last)-LI-LD 500HD Ning FEICA M. SEMONT-RIX DIMUSES EASK LEICA M. J. DOLIES 2985 LEICA M. SELONGON (Stabbath) 2985 DOMM (STABBATH) 2985 LEICA M. SELONGON (STABBATH) 298	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBEEMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 0C-1100 OFFCAM CABLE 559 MINIOLTA NC-1000/IRC-1000/EC1000 £49 SPECIALS ALPA 6x8 41 006 brdiss	ROLLEI 286X PLATIN ANNIV 1995 ROLLEI 6000 HIGH-D SCREN 1545 ROLLEI 6001 KIPS comp 55952995 ROLLEI 6001 COMPASNEW 5899 ROLLEI 6008 COMPASNEW 5899 ROLLEI 6008 SIN 5875-1139 ROLLEI 6008 SIN 5875-1139 ROLLEI 6008 SIN 5875-1139 ROLLEI 6008 SIN 5875-1139 ROLLEI 1907 A 340x250mm lenses 288 ROLLEI PO 140x260mm lenses 288 ROLLEI PO 140x260mm lenses 288 ROLLEI 1907 SIN 5875-1139 ROLLEI 1805-1139 ROLLEI 1
MON 930mm Hz, BL/asnew _ £1425- £2575 WON 930mm Hz, II/Sasnew _ £599- £1095 WON 940mm Hz, II/Sasnew _ £599- £1095 WON 940mm Hz, II/Sasnew _ £599- £1095 WON 940mm Hz, II/Sasnew _ £599- £1095 WON 950mm Hz, II/Sasnew _ £147- £3575 WON 950mm Hz, II/Sasnew _ £147- £3575 WON 950mm Hz, II/Sasnew _ £147- £3575 WON 950mm Hz, II/Sasnew _ £147- £375 WON 970mm Hz, II/Sasnew _ £147- £375 WON	NKON Hamm Island P. Jak - 1986	MKON D17X #1/2snew	35 - 103 35 - 135 USM	Fashquars Brapkets WELL-USED BOUIS LENKES TO C1/29 WELL-USED BOUIS LENKES TO C1/24 D-Rish 40, Janew 1275-5425 LEICA M. 125-54-545 KONICA HEXAR-RF KIT 2995-E1495 FOCOMAT 11c, (Last)-IL-ID 500HD Nive and control of the con	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTIND/PRO FLASH PHONE/EMAIL MINOLTA RO-1100 OFFCAM CABLE 159 SPECIALS ALP A 6: 14 10d bodies	ROLLEI 286X PLATIN ANNIV 1995 ROLLEI 6000 HIGH-D SCREN 2*145 ROLLEI 6001 KIPS comp \$595;295 ROLLEI 6001 COMPASNEW \$689 ROLLEI 6008 COMPASNEW \$689 ROLLEI 6008 MINERAL II 8000 MINERAL II 8000 ROLLEI 6008 MINERAL II 8000 MINERAL II 8000 ROLLEI 6008 MINERAL II 8000 MINERAL II 8000 ROLLEI DOL 3400250mm lenses \$280 ROLLEI DOL 3400250mm lenses \$280 ROLLEI 5000 MINERAL II 8000 MINERAL II 8000 ROLLEI 6000 MINERAL II 8000 MINERAL II 8000 ROLLEI 6000 MINERAL II 8000 MINERAL II 8000 ROLLEI 6000 MINERAL II 8000 RO
MON 300mm Hz, BL/asnew C1425-52575 MON 300mm Hz, Il/Sasnew E599-1095 MON 400mm Hz, Il/Sasnew E595-1095 MON 400mm Hz, Il/Sasnew E595-1095 MON 14-77mm HARRON E375-100m Hz, Il/Sasnew E575-1095 MON 14-77m Hz, Il/Sasnew E575-1095 MON 16-53 12-611 MO	NKON 14mm/18mm t2 8AFD _ 2745-5985 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 15 15 3A54 SSEPEN _ 1505-51285 NKON 15 15 3A54 SSEPEN _ 1505-51285 NKON 15 15 16MB _ 1505-5128	MKON D17X #1/2snew	35 - 105 35 - 135 USM	Fashquars Braphets WELL-USED BOUIS LENKES TO CLEAR D-Rish 40,99899 1275-5425 LEICA M SAND HIS LENKES 1275-5425 LEICA M SAND HIS LENKES 1295-1495 FOCOMAT 11c (Last)-ILFD 500HD Plog EICA MS BLACK-MIN 10015 EAST- FOCOMAT 11c (Last)-ILFD 500HD Plog EICA MS BLACK-PRIM 10015 EAST- EICA MS BLACK-PRIM 10015 EAST- EICA MS BLACK-PRIM 10015 EAST- EICA MS DIA CONTROL SAND HIS LEICA MS BLACK-PRIM 10015 EAST- EICA MS DIA CONTROL SAND HIS LEICA MS BLACK-PRIM 10015 EAST- EICA MS EAST- EAST- EICA	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 0C-1109 OFFCAM CABLE ES MINIOLTA 0C-1109 OFFCAM CABLE ES MINIOLTA 0C-1000 (RC-1000 CB 1000 CB 10	ROLLEI 2 86X PLATIN ANNIV 1985 ROLLEI 6000 HIGH-D SCREW 2:45 ROLLEI 6001 R/8 comp 5:595;296 ROLLEI 6000 COMPASNEW £99 ROLLEI 6006 COMPASNEW £99 ROLLEI 6006 COMPASNEW £99 ROLLEI 6006 Hegral II as new £99 ROLLEI 6006 Hegral II as new £99 ROLLEI PD 640:250mm lenses £288 ROLLEI PD 140:250mm lenses £288 ROLLEI PD 140:250mm 1510:350 ROLLEI 5166 METERED HOOD £295 ROLLEI 5167 SENSE 45 PY PISM £156-5225 ROLLEI 6167 SENSE HESPLET MOUNT £2545 SIGMA 300mm 14 APO £47 \$16MA 200mm 15 CAF £255 \$16MA 600mm ME OM MD NIK £245 \$16MA 200mm 55 CAF £255 \$16MA 600mm ME OM MD NIK £245 \$16MA 200mm 55 CAF £255 \$16MA 600mm ME OM MD NIK £245 \$16MA 200mm 55 CAF £255 \$16MA 600mm ME OM MD NIK £245 \$16MA 200mm 55 CAF £255 \$16MA 200mm 55
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MON 300mm Hz, BL/asnew _ £1425- £2575 WON 300mm Hz, Il/Sasnew _ £599- £1095 WON 400mm Hz, Il/Sasnew _ £599- £1095 WON 400mm Hz, Il/Sasnew _ £599- £1095 WON 400mm Hz, Il/Sasnew _ £599- £1095 WON 4500mm Hz, Il/Sasnew _ £145- £575 WON 500mm Hz, Il/Sasnew _ £147- £576 WON 160 Hz, Il/Sasnew _ £147- £576 WON 247- 102 Hz, Sasnew _ £147- £576 WON 247- 102 Hz, Sasnew _ £146- £1876 WON 247- 102 Hz, Sasnew _ £146- £1876 WON 249- WON 247- £188- £1876 WON 249- WON 249- WON 249- WON 249- £188-	NKON 14mm/18mm t2 8AFD _ 2745-5985 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 8mm 40 15 16MA FISHEY _ 1495 NKON 15 15 3A54 SSEPEN _ 1505-51285 NKON 15 15 3A54 SSEPEN _ 1505-51285 NKON 15 15 16MB _ 1505-5128	MKON D17X #tdasnew	35 - 105 35 - 135 USM	Fashquary Braphets WELL-USED BOIDS LENKES _ TO CLEAR D-Rish-A0 assrew _	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 0C-1109 OFFCAM CABLE ES MINIOLTA 0C-1109 OFFCAM CABLE ES MINIOLTA 0C-1000 (RC-1000 CB 1000 CB 10	ROLLEI 2 86X PLATIN ANNIV 1985 ROLLEI 6000 HIGH-D SCRED 1545 ROLLEI 6001 ROLLEI 6000 COMPASNEW 5895 ROLLEI 6001 ROLLEI 6000 COMPASNEW 5890 ROLLEI 6008 COMPASNEW 5890 ROLLEI 6008 ROLLEI 6000 ROLLEI 6
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MON 300mm H2, BL Jasnew £1425- £2575 MON 300mm H2, ILV Jasnew £199- £1095 MON 400mm H2, ILV J. £2850- £3795 MON 400mm H2, ILV J. £2850- £3795 MON 400mm H2, ILV J. £2850- £3795 MON 4500mm H4, I/S 33475- £3950 MON 4500mm H4, I/S 33475- £3950 MON 100 11-77mm H3H4FY2 MON 100 11-77mm H2 81. £252- £245 MON 100 17-30mm H2 81. £252- £245 MON 100 18-30mm H2 81. £252- £245 MON 100 18-30mm H2 81. £252- £252- £245 MON 100 18-30mm H2 81. £252- £252- £245 MON 100 18-30mm H2 81. £252-	NICON Hamm/I bimm tr. 2.84PD 2745-5995	Mixon D17x tirtasnew 525-5498	35 - 105 35 - 135 USM	Fashquaris Prapoets WELL 195B 10015 LENKS 5. TTO CLEAR D-Flish AD assess LEICA M. SOUTH IL RASH . 2275-8425. EICA M. SOUTH IL RASH . 2285 EICA M. SOUTH . 2285 EICA	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA GC-1109 OFFCAM CABLE ESP MINIOLTA GC-1109 OFFCAM CABLE SPECIALS ALPA GC, 94 104 bodies	ROLLEI 2 86X PLATIN ANNIV \$1965 ROLLEI 6000 HIGH-D SCRED. \$145 ROLLEI 6001 KIPS 6000 P. \$595;998 ROLLEI 6001 KIPS 6000 P. \$595;998 ROLLEI 6008 COMPASNEW \$698 ROLLEI 6008 S. \$2675-£108 ROLLEI 6008 S. \$2675-£108 ROLLEI 6008 S. \$2675-£108 ROLLEI 5008 S. \$2675-£108 ROLLEI 5008 S. \$2675-£108 ROLLEI 5008 S. \$2675-£108 ROLLEI 5008 S. \$2675-£108 ROLLEI 5108 S. \$2675-£108 ROLLEI 5
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MON 300mm H2, BL Jasnew £1425- £2575 MON 300mm H2, BL V11 £2850-£3795 MON 400mm G2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600 H10, Tam H10, H10, H10, H10, H10, H10, H10, H10,	NICON Hamm/1 hmm 12 AAFD 2745-5995	MKON D17X #1/2snew 525-5495	35 - 105 35 - 135 USM	Fashquary Braphets WELL-USED BOUIS LENKES FOR CLEAR D-Rish-AD assews 1275-5425 EIGCA M KONICA HEXAR-RF KIT 5995-61495 FOLOMAT 11c (Last)-ILED 500HD _ Nea FOLOMAT 11c (Last)-	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA GC-1109 OFFCAM CABLE ES CABLE AT PAUD FAMILY CABLE AND GC-1109 OFFCAM CABLE AT PAUD FAMILY CABLE AND GC-1109 OFFCAM CABLE ES CABLE AT PAUD FAMILY CABLE AND GC-1109 OFFCAM CABLE	ROLLEI 2 86X PLATIN ANNIV . 1985 ROLLEI 6000 HIGH-D SCREN . 2*145 ROLLEI 6001 KIP 6000 PC . 5595;2985 ROLLEI 6001 COMPASNEW . 5895 ROLLEI 6001 COMPASNEW . 5895 ROLLEI 6008
MON 300mm H2, BL Jasnew £1425- £2575 MON 300mm H2, BL V11 £2850-£3795 MON 400mm G2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600 H10, Tam H10, H10, H10, H10, H10, H10, H10, H10,	NICON Hamm/1 hmm 12 AAFD 2745-5995	MKON D17X #1/2snew 525-5495	35 - 105, 35 - 135 USM	Fashquary Braphets WELL-USED BOUIS LENKES FOR CLEAR D-Rish-AD assews 1275-5425 EIGCA M KONICA HEXAR-RF KIT 5995-61495 FOLOMAT 11c (Last)-ILED 500HD _ Nea FOLOMAT 11c (Last)-	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC1100 OFFCAM CABLE C59 MINOLTA RC1100 OFFCAM CABLE C59 MINOLTA RC1000 LRC-1000 DECE 1000 C49 SPECIALS ALPA 6x 94 10 db bodies C995-C1905 ALPA 11 EL. 1151 bodies C995-C1905 BAPA 11 EL. 1151 bodies C995-C1905 COMPA 11 EL. 1151 bodies C995-C1905 COMMERCIAL EX COMPLETE C945 COMMERCIAL EX BAPA 2500 COMMERCIAL EX BAPA 2500 COMMERCIAL EX BAPA 2500 COMMERCIAL EX C995-C1905 C995-C1905 COMMERCIAL EX C995-C1905 C995-C1905 COMMERCIAL EX C995-C1905 C99	ROLLEI 2 86X PLATIN ANNIV 1985 ROLLEI 6000 HIGH-D SCREN 2*145 ROLLEI 6001 KIPS 60000 SS95;2985 ROLLEI 6001 KIPS 60000 SS95;2985 ROLLEI 6001 KIPS 60000 SS95;2985 ROLLEI 6001 SS95;2985 ROLLEI 6001 SS95;2985 ROLLEI 6001 SS95;2985 ROLLEI 6001 SS95;2095 ROLLEI FOR 3 4002 SOmme lenses _ Las ROLLEI POI 5 4002 SOmme lenses _ Las ROLLEI FOR 5000 SS95;2000 SS95;20
MON 300mm H2, BL Jasnew £1425- £2575 MON 300mm H2, BL V11 £2850-£3795 MON 400mm G2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £2850-£3795 MON 400mm H2, BL V11 £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600mm H2, IS £275 MON 600 H10, Tam H10, H10, H10, H10, H10, H10, H10, H10,	NICON Hamm/1 hmm 12 AAFD 2745-5995	MKON D17X #U2snew 5225-4485	35 - 105 35 - 135 USM	Fashquars Brapeets WELL-USED DIDIS LENKES _ FTO CLEAR D-Flash - A0 parses LEICA M SOUTH LEASH _ £275 - £425 LEICA M SOUTH _	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC1100 OFFCAM CABLE C59 MINOLTA RC1100 OFFCAM CABLE C59 MINOLTA RC1000 LRC-1000 DECE 1000 C49 SPECIALS ALPA 6x 94 10 db bodies C995-C1905 ALPA 11 EL. 1151 bodies C995-C1905 BAPA 11 EL. 1151 bodies C995-C1905 COMPA 11 EL. 1151 bodies C995-C1905 COMMERCIAL EX COMPLETE C945 COMMERCIAL EX BAPA 2500 COMMERCIAL EX BAPA 2500 COMMERCIAL EX BAPA 2500 COMMERCIAL EX C995-C1905 C995-C1905 COMMERCIAL EX C995-C1905 C995-C1905 COMMERCIAL EX C995-C1905 C99	ROLLEI 2 86X PLATIN ANNIV 1985 ROLLEI 6000 HIGH-D SCREN 2*145 ROLLEI 6001 KIPS 60000 SS95;298 ROLLEI 6001 KIPS 60000 SS95;208 ROLLEI 6001 KIPS 60000 SS95;208 ROLLEI POLS 400250mm lenses Las ROLLEI POLS 400250mm lenses Las ROLLEI POLS 400250mm lenses Las ROLLEI FOLS 60000 SS95;208 ROLLEI SLEG METERED HOOD 2595 ROLLEI SLEG METERED HOOD 1295 ROLLEI SCRED HOOD 1295 ROLLEI
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MON 300mm H2, BL Jasnew. £1425- £255- MON 300mm H2, IL/Sasnew. £1926- £105- MON 400mm H2, IL/Sasnew. £1926- £105- MON 400 H2, IL/Sasnew. £175- £1926- MON 400 H2, IL	NICON Hammy Ishman P. 248-FD 2745-F995	MIXON D17X #UZsnew 1225-1435 1355-1355 1355	35 - 105 35 - 135 USM	Fashquars Braphets WELL-USED BOUIS LENKES TO CLEAR D-Rish-All-assnew 1275-1425 WELL-USED BOUIS LENKES TO CLEAR D-Rish-All-assnew 1275-1425 WELL-USED BOUIS LENKES 1275-1425 WELL-USED BOUIS LENKES 1275-1425 WELL-USED 127	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEEMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA RC-1080 GFCAM CABLE 558 MINIOLTA RC-1080 GFCAM CABLE 548 MINIOLTA RC-	ROLLEI 2 86X PLATIN ANNIV \$1985 ROLLEI 6000 HIGH-D SOREN \$145 ROLLEI 6000 HIGH-D SOREN \$245 ROLLEI 6000 COMPASNEW \$2875-£1198 ROLLEI 6000 COMPASNEW \$2875-£1198 ROLLEI 6000 SOMPASNEW \$2875-£1198 ROLLEI 6000 SOMPASNEW \$2875-£1198 ROLLEI 6000 SINDER \$1000 SOMPASNEW \$2875-£1198 ROLLEI PO KS 400250mm lenses \$2880 ROLLEI PO KS 400250mm lenses \$2880 ROLLEI PO KS 400250mm lenses \$2880 ROLLEI SI 600 SOMPASNEW \$195-5225 ROLLEI SI 600 SOMPASNEW \$195-5225 ROLLEI SI 600 SOMPASNEW \$195-5225 ROLLEI SI 600 FROLLEI MAIN \$2880 ROLLEI MAIN \$2880 ROLLEI SI 600 FROLLEI MAIN \$2880 ROLLEI MAIN \$2880 ROLLEI MAIN ROLLEI MAIN \$2880 ROLLEI MAIN ROLLEI R
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NON 300mm 12, BL Jasnew . £1425-£255; WON 300mm 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£195; WON 500m 14, Il/Sanew . £1926-£195; WON 500m 14, Il/Sanew . £1926-£195; WON 600m 14, Il/Sanew . £1926-£195; WON 16, 1936-194; WON 17, Same 17, Il/Sanew . £1926-£195; WON 16, 1936-194; WON 17, Same 17, Il/Sanew . £1926-£195; WON 17, Same 17, Il/Sanew . £1926-£195; WON 18, Il/Sanew . £1926-£195; WON 1936-194; WON 1956-194; WON 1936-194; WON 1936-	NICON Hamm/I brim P. 248-FD 2745-5995	MKON D17X #1/2snew	35 - 105 35 - 135 USM	Fashquary Brapets WELL 1/SED 8015 LENKS 5. FTO CLEAR D-Flash - A0 parses LEICA M. SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH 1. E275 - 426. M. SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH 1. E275 - 426. M. SOUTH LEAST 1. E275 - 426. M. SOUTH 1. E275 - 426. M. SOUTH 1. E275 - 426. M. SOUTH 1. E	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA GC-1109 OFFCAM CABLE ESS MINOLTA GC-1000 (RC-1000 CE-1000 CE-	ROLLEI 2 86X PLATIN ANNIV . 1985 ROLLEI 6000 HIGH-D SOREN . 2145 ROLLEI 6000 HIGH-D SOREN . 25875-1198 ROLLEI 6000 KOMPASKEW . 26875-1198 ROLLEI 6000 KOMPASKEW . 26875-1198 ROLLEI 6008 KOMPASKEW . 26875-1198 ROLLEI 6008 MINER . 26875-1198 ROLLEI 6008 MINER . 26875-1198 ROLLEI 190 KS 400250mm lenses . Lask ROLLEI 190 KS 400250mm lenses . Lask ROLLEI 191 KS 400250mm lenses . 1915-3235 ROLLEI 1916 KS 400250mm
NON 300mm 12, BL Jasnew . £1425-£255; WON 300mm 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£105; WON 400m 14, Il/Sanew . £1926-£195; WON 500m 14, Il/Sanew . £1926-£195; WON 500m 14, Il/Sanew . £1926-£195; WON 600m 14, Il/Sanew . £1926-£195; WON 16, 1936-194; WON 17, Same 17, Il/Sanew . £1926-£195; WON 16, 1936-194; WON 17, Same 17, Il/Sanew . £1926-£195; WON 17, Same 17, Il/Sanew . £1926-£195; WON 18, Il/Sanew . £1926-£195; WON 1936-194; WON 1956-194; WON 1936-194; WON 1936-	NICON Hamm/I brim P. 248-FD 2745-5995	MKON D17X #1/2snew	35 - 105 35 - 135 USM	Fashquary Brapets WELL 1/SED 8015 LENKS 5. FTO CLEAR D-Flash - A0 parses LEICA M. SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH 1. E275 - 426. M. SOUTH LEAST 1. E275 - 426. DOWN TO A SOUTH 1. E275 - 426. M. SOUTH LEAST 1. E275 - 426. M. SOUTH 1. E275 - 426. M. SOUTH 1. E275 - 426. M. SOUTH 1. E	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PROBLEMAIL STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA GC-1109 OFFCAM CABLE ESS MINOLTA GC-1000 (RC-1000 CE-1000 CE-	ROLLEI 2 86X PLATIN ANNIV \$1985 ROLLEI 6000 HIGH-D SOREN \$154 ROLLEI 6000 HIGH-D SOREN \$255 ROLLEI 6000 COMPASNEW \$2875-£1198 ROLLEI 6000 COMPASNEW \$2875-£1198 ROLLEI 6000 SOMPASNEW \$2875-£1198 ROLLEI 6000 SOMPASNEW \$2875-£1198 ROLLEI 6000 SOMPASNEW \$2875-£1198 ROLLEI 190 K3 400250mm lenses \$2875-£1198 ROLLEI 190 K3 400250mm lenses \$2875-£1198 ROLLEI 190 K3 400250mm lenses \$2875-£1198 ROLLEI 191 SOMPASNEW \$195-5235 ROLLEI SLEGE ROLLEI HIGH \$195-5235 ROLLEI SLEGE ROLLEI HIGH \$2985 ROLLEI SLEGE ROLLEI \$2985 ROLLEI SLEGE ROLLEI HIGH \$2985 ROLLEI SLEGE ROLLEI \$2985 ROLLEI SLEGE RO
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ROGER HICKS

What do we mean when we refer to our dream outfit and do you know what your dream outfit is?

'After all, photographic

equipment follows a

returns. One camera

you really need, and

almost any camera is

better than no camera'

law of diminishing

and one lens is all

WHAT'S your dream outfit? After all, 'dream outfit' is one of those phrases we often use, usually without thinking too hard about it. So what do we really mean?

Surely, there are two possibilities. One is a selection of gear that will allow you to take every kind of picture you can possibly imagine wanting to take, always with exactly the right equipment. Even if it were only for one picture a year, you'd be able to go to the toy cupboard and pull out exactly what you needed.

The other possibility is rather simpler. It's an outfit you can pick up and use without thinking; an outfit that allows you to concentrate purely on taking pictures, without spending half your time wondering if there isn't a better way of doing it.

After all, photographic equipment follows a law of diminishing returns. One camera and one lens is all

you really need, and almost any camera is better than no camera. I'd rather have my Exakta Varex Ila and its 58mm f/2 Biotar lens than no camera at all. but given the choice I'd prefer a camera that's easier to use and a fast 35mm lens. All right, stick my old 35mm f/1.4 Summilux optic on the front of my even older Leica M2 and you've got a winner

Except that I'd really like more than one lens, and through-the-lens meters are handy, and ideally I'd rather have two camera bodies, one for black & white and one for colour, as well as insurance against one of them failing. Actually, this means that I want three bodies, but the third is really only a spare, so it doesn't have to have quite the 'dream' qualities of the two main bodies.

The next point is the old saying that your legs are your best zoom. For me, that's true. I prefer to miss a few pictures because I've only got two fast primes, one on each body, rather than missing a lot more because I've got a slow zoom or am forever changing lenses. It therefore makes sense to put a fast wideangle lens on one body, and a fast optic of about twice the focal length of the wideangle on the other. I can switch them quickly between the two bodies without fiddling about in my camera bag. For additional lenses, it makes sense to have an extreme wideangle at about half the focal length of the

wideangle and a short tele at about twice the focal length of the longer lens.

Right now I have a Leica MP for black & white, an M9 for colour and a choice of M2 and M4-P as a spare. For lenses, I use mostly the 35mm f/1.4 Summilux and the 75mm f/2 Summicron, although I often also carry (in the bag) either a 15mm f/4.5 Voigtländer or a 21mm f/2.8 Kobalux and a 135mm f/2.8 Elmarit-M. Lo and behold, it's a dream outfit. The crazy thing is, I didn't even realise it was a dream

outfit until I started using it. Of course, it was nice, but a dream? Well, that's the way it turned out.

Inevitably, what constitutes a dream outfit is very personal. Someone else might well prefer SLRs and zooms. What I'm suggesting is that most of us don't even know what our dream outfit is. As soon as I started thinking about it, I realised that I

already have my 'dream' 5x4in outfit, too: a Linhof Technikardan, with 110mm f/5.6 Schneider Super-Symmar, 210mm f/5.6 Rodenstock Apo-Sironar and 300mm f/9 Nikkor lens. Admittedly, my 'dream' 5x7in outfit would replace my Gandolfi Variant with a Gandolfi Traditional, but for the amount I use 5x7in format I'm not complaining. Even my 8x10in De Vere long-bellows monorail with the 21in f/7.7 Ross is a 'dream'. All I want it for is portraiture, and it's great for that. I won't even go into detail on Alpa. Again, a dream.

Also, there's a difference between 'dream' and 'perfection'. Sticking with the purely feasible, I'd like the shutter speed dial on the M9 to go the same way as my MP (which Leica tells me is technically feasible), and I might prefer a 16-18-21mm f/4 Tri-Elmar lens to the 21mm f/2.8, although the extra stop on the latter is welcome.

The point is not, however, for me to boast about what great cameras I've got. After all, as I take pictures as part of my living, and have done for decades, it would be odd if I hadn't acquired some highly desirable kit. Nor is the point to fantasise about even better dream outfits. The point is that, until I got the M9 and used it alongside my MP, I hadn't properly understood what the words 'dream outfit' might mean. 🗚 🖺

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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